ROCK CANDY

FOR THOSE WHO WERE RAISED ON ROCK

December 2018 - January 2019

ROSE TATTOO
BETTER THAN AC/DC?

NAZARETH
"WE'RE NOT HEAVY METAL!"

HEART
'BÉBÉ LE STRANGE' THE BIG BREAK-UP ALBUM

DIO
WHEN RONNIE WAS ON THE ROCKS

ULI ROTH
"SCORPIONS, HENDRIX AND ME"

ANTHRAX
"WE DIDN'T KNOW THERE WERE RULES IN METAL"

RICK WAKEMAN
HE *IS* KING ARTHUR

SABBATH
DID DONATO DO IT?

URIAH HEEP
'DEMONS AND WIZARDS' DESIGN DISSECTED

DAN REED
"SEX SYMBOL? NOT ME!"

HEAVY PETTIN · DEEP PURPLE · BUFFALO · STILLWATER · FRANKE & THE KNOCKOUTS · AC/DC · IRON MAIDEN · JASON BECKER · AEROSMITH · W.A.S.P. · LOVERBOY

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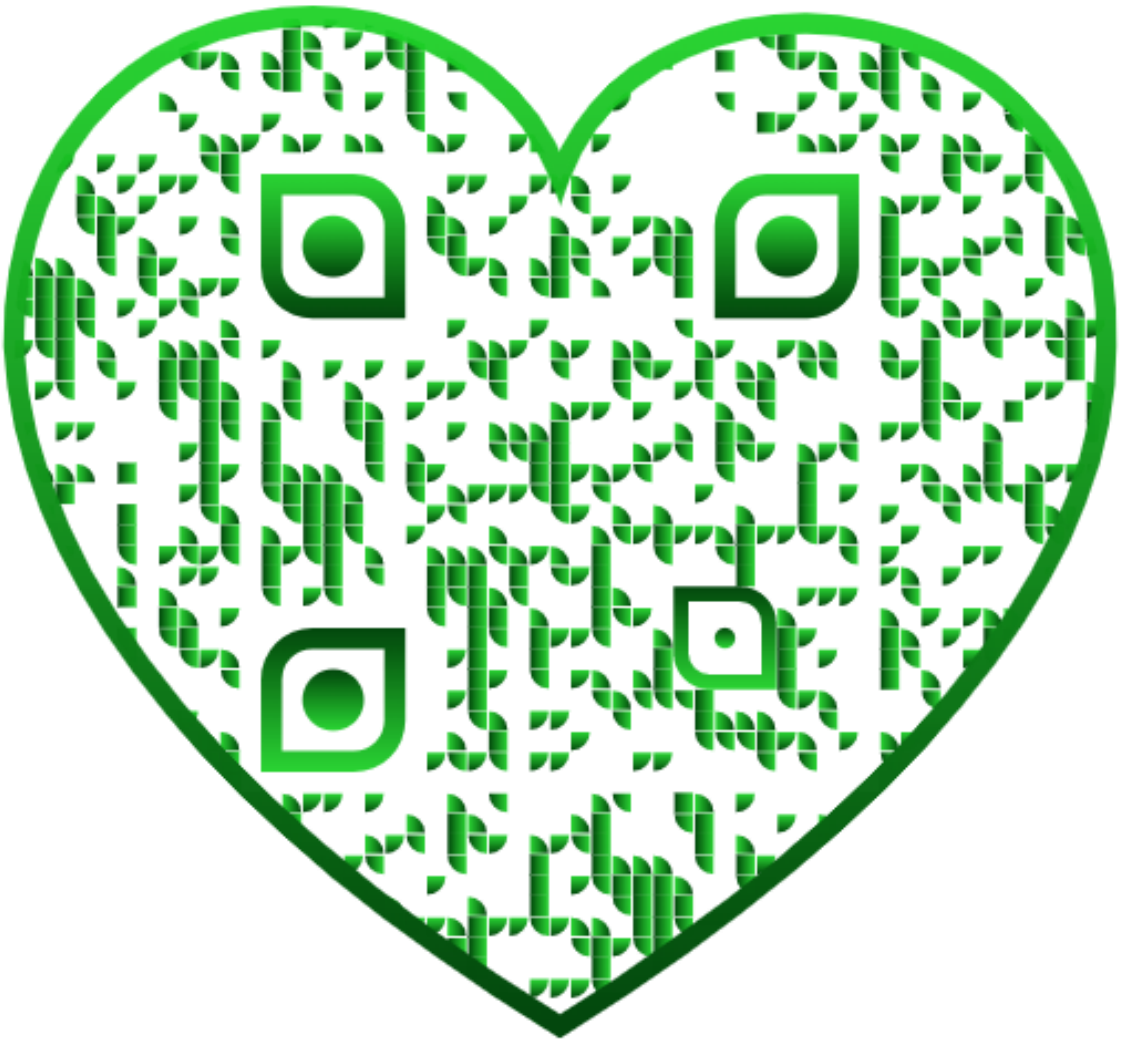

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ROCK CANDY

WELCOME

I RECENTLY ATTENDED SOME record fairs, as I often do – rooms stuffed with original vinyl and CDs, and crammed with folk like me, keen as mustard to dig deep into cardboard and wooden crates looking for records they'd abandoned, lost, or had never found in the first place. You can see the enthusiasm in their eyes as they pull out rarities, relishing the opportunity to get home and crank up the turntable or fire up the CD player. Sure, we've all got access to YouTube and Spotify – and they're a great way to sample the rarest of the rare – but nothing beats hunting around at a record fair.

PERHAPS MY most impressive 'discovery' lately has been a massive triple live album featuring various Australian artists, titled 'Sunbury 1973: The Great Australian Rock Festival'. These festivals were the Aussie answer to Woodstock, featuring many domestic acts that existed down under and never ventured outside of Australia. Yet all of them released albums on various labels with varying degrees of success. Fire up YouTube (it definitely has its uses!), see the amazing film footage of these events and hear the impressive hard rock of groups like Billy Thorpe & The Aztecs and Coloured Balls.

SADLY, ONCE again, we must report the death of a fallen Southern rock hero, Jimmy Farrar, the second vocalist in Molly Hatchet, who made his debut on 'Beatin' The Odds' in 1980. Jimmy was a fine replacement for original singer Danny Joe Brown, steering the band and album to platinum and beyond. By my reckoning there's now only one member of the original Hatchet still alive – guitarist Steve Holland – and he's no longer in the group. As time moves on our world will be rocked by more and more of these losses, but at least we have the music to remember our heroes by.

HOWARD HAS detailed his thoughts on this issue's contents elsewhere, but from my point of view it's nice to see some stellar acts featured; including Rose Tattoo and Nazareth, two of the finest classic rock groups of all time. Wow, it's just occurred to me that it would make for a great double package live show. There are other couplings that could also make a fine twin bill, such as Golden Earring/Krokus, Y&T/Foghat or Uriah Heep/Deep Purple... the wish list is endless. But that's the beauty of the nostalgia end of the music business, where fashion is of no real consequence. Let your imagination flow...

Read on and be amazed!
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THIS ISSUE'S BIG QUESTION – WHAT IS DAVID COVERDALE'S GREATEST EVER VOCAL PERFORMANCE?

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LETTER FROM THE EDITOR

Another year is coming to a close and next issue we'll be celebrating the second anniversary of *Rock Candy Mag*. When back in 2016 we first decided to go against the grain and launch a bi-monthly printed magazine in an increasingly digital world, we weren't fuelled by analytical data proving that a market existed. No, we were fuelled by passion. We suspected that if we as music fans and journalists were excited about the possibilities of going back to rock's glory days – to its amazing characters, astounding music and incredible stories – then there would be plenty of people out there who felt exactly the same way. Luckily, our hunch proved to be correct. In the 11 issues that we've created since our launch with Def Leppard on the cover back in 2017 we've interviewed tons of great rock bands, shone a light on some of the finest albums of the '70s and '80s, recounted personal tales of the (printable) stuff we got up to working on mags like *Kerrang!* and *Metal Hammer*, and have generally had an absolute ball.

We're still convinced that the era *Rock Candy Mag* covers was the single most creative period music has ever seen. None of the acts that we've revisited – always in depth, always with passion – since we first started the magazine has made us revise our opinion. Just look at some of the artists we've covered in the issue that you're reading right now. From Nazareth to Rose Tattoo, REO Speedwagon to Rick Wakeman, Anthrax to Iron Maiden, the quality and variety of music these acts – and hundreds more like them – have produced is simply staggering. Now more than ever, we know that this music deserves celebrating with the finest words and the greatest photos, which is what we aim to do in each and every issue of our magazine.

We're delighted that we now have so many loyal readers spread right around the world, all linked by the same love for this music that we have. And we're delighted that our magazine seems to bring you, our readers, such pleasure. As our Issue 11 cover star, the estimable David Coverdale, so succinctly said, we wish you well!

Howard Johnson – Editor
Email me at **hojo@rockcandymag.com**

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Our sister label Rock Candy Records is the only place worth bothering with when it comes to hunting down classic rock reissues. Read all there is to know about two of our latest offerings – Stillwater's magnificent debut from 1977 and Brownsville's 1978 opus, 'Air Special'.

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Never miss out on a single issue of the greatest rock mag there is!

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ROCK CANDY VIDEO PLAYLISTS

THERE'S GREAT ROCK MUSIC ALL OVER YOUTUBE, THE PROBLEM IS FINDING IT. SO LET US TAKE THE PAIN OUT OF SEARCHING WITH OUR EASY-TO-ACCESS VIDEO PLAYLISTS. SIMPLY TYPE THE WORDS IN BRACKETS INTO YOUR YOUTUBE SEARCH BOX... AND ROCK!

FIVE PURR-FECTLY CAT-TASTIC SONGS

Chosen by Alison Joy

Faster Pussycat – 'Cathouse' (Faster Pussycat – Cathouse and Bathroom Wall Live)
Double cat points for this one, as our feline friends feature in both the band name and song title! Shot in Philadelphia in November '87, vocalist Taime Downe looks like he's briefly joined us from another dimension, warbling along with gusto but with the slightly distracted air of a man who's wondering if he left the gas on. And no, this *isn't* a song about life in a cattery.

White Lion – 'Live In Japan 1988' (WHITE LION – Live Japan 1988)
For fun '80s nostalgia, check out this purr-fect 20-odd minutes of White Lion live from a time when hair was big, trousers were tight, and PC was *persona non grata*. The screams when singer Mike Tramp jumps down into the audience around the eight-minute mark during 'Tell Me' will do your head in. But it's Vito Bratta on guitar who's the (big) cat's whiskers here.

Cats In Boots – 'Shot Gun Sally' (Cats In Boots – Shotgun Sally (1989) (Enhanced))
If you assembled a photofit of the perfect sleaze rock vocalist you'd most likely get a mugshot of CIB mainman Joel Ellis. Happily he had the lungs to match the looks. This is a cracker from their 1989 'Kicked and Klawed' album, rammed with attitude, enviable hair and '80s sass, but still sounding freaking awesome a lifetime later. Pretty much purr-fect.

Poison – 'Look What The Cat Dragged In' (Poison Look What the Cat Dragged In Donnington 1990)
The gusty winds of the East Midlands play havoc with the hair of our normally well-coiffed foursome here. But the Poison boys are true pros and carry on as if they were in sunny California rather than cloudy Castle Donington. Bass player Bobby Dall clearly wasn't joining in with the cat motif, though. Those trousers are definitely more cow-print than leopard-print!

Uli Jon Roth – 'Hell-Cat' (Uli Jon Roth GERMAN RIFF Hellcat LE NATIONAL Montreal 2013))
Guitar maestro Roth trawls back to the Scorpions' 1976 (ahem) 'Virgin Killer' album for this live performance from 2013 – and the lyrics make no more sense now than they did then. Roth clearly did get the memo about a cat theme, though. He planned ahead by sitting a cuddly tiger on his amp!

FIVE CLIPS OF ROCK GUYS BEFORE THEY WERE FAMOUS

Chosen by Malcolm Dome

White Spirit – 'Cheetah' (White Spirit / Reading Festival 1980)
Here's some sound-free Super 8 footage of the 1980 Reading Festival (though overdubbed with the White Spirit song 'Cheetah') showing a young Janick Gers before he was whisked off to stardom first by Gillan, then Iron Maiden. Jan clearly has a Ritchie Blackmore obsession as he shamelessly nicks all the man's signature moves, not to mention his wizard sleeves.

JG Skiffle Group – 'Mama Don't Want To Skiffle Anymore' (Jimmy Page 1957)
This short clip features an unassuming 13-year-old in a dark sweater playing 'Mama Don't Want To Skiffle Anymore'. On this appearance on the BBC's *All Your Own* from April 1957 he then tells the interviewer that he fancies going on to do "biological research" rather then play music. James Page *only* managed to become the guitarist in Led Zeppelin. What a loss for medicine!

Tygers Of Pan Tang – 'Love Don't Stay' (Tygers Of Pan Tang – 'Love Don't Stay' (Live TV 1981))
Filmed for TV, this shows one of the best bands the NWOBHM produced playing a song from their 1981 'Crazy Nights' album. Recognise the guitarist standing stage right peeling off riffs and solos like he was born to it? Yep, that's axe legend John Sykes, a year before his career took off when he joined Thin Lizzy.

The Outlaws – 'Law And Order' (The Outlaws - Law & Order (1963) (Ritchie Blackmore, Mick Underwood))
Just look at the guy on the left go, dressed all in white and shaking his booty. Can you believe this jolly guitar player would soon morph into mean and moody Ritchie Blackmore, Deep Purple's 'Man In Black'? Here we see a perky little number that also features future Gillan drummer Mick Underwood and Chas Hodges (RIP), of Chas & Dave fame, on guitar. What happened, Ritchie?!

Buster Brown – 'Buster Brown' (Buster Brown - Buster Brown Live ABC GTK 1974 Rose Tattoo AC/DC)
This black and white footage of Aussie rockers Buster Brown performing a song of the same name on Australian TV back in 1974 actually features *three* aspiring musos who'd go on to bigger things. Drummer Phil Rudd, sporting an excellent yobbo hairdo, would provide the best rhythms AC/DC ever had. Geordie Leach would thump the bass in Rose Tattoo. And frontman Angry Anderson would lose both his hair and his dungarees to become the Tatts' iconic – if diminutive – frontman.

FIVE UNFETTERED DISPLAYS OF FLYING V FIREWORKS

Chosen by John Nicholson

Michael Schenker Group – 'Into The Arena' (MICHAEL SCHENKER [INTO THE ARENA] [III] LIVE 1981)
German legend Michael Schenker can take much of the credit for popularising the Flying V in the '70s, and it's fair to say that no one ever hunched over this most rock'n'roll of axes quite like Mikey. Here, at the start of a new decade and in front of a partisan audience in Hamburg, the former UFO man shows he's lost none of his chops, playing a classic instrumental with a classic MSG line-up. Paul Raymond is in full stripy trouser mode, which is never a bad thing, though you can't hear his keyboards. But that only allows for more Michael as he gives his Flying V a damn good Schenkering! Enjoy camera close-ups of those Hanoverian fingers working their magic up and down the fretboard.

Wishbone Ash – 'Jailbait' (Wishbone Ash Jail Bait 1971 BBC)
Albert King was known to play a Flying V, and Dave Davies and Jimi Hendrix both dabbled in the '60s. But as far as I'm concerned it was the great Wishbone Ash axeman Andy Powell who first made a career out of playing a Flying V in that extraordinary twin lead guitar band. Here they are on an early edition of British TV show *The Old Grey Whistle Test*, with Powell ripping out some fine call and response guitar with fellow player Ted Turner. Plus he's wearing tartan trousers. Always a plus in my book!

Judas Priest – 'You've Got Another Thing Comin'' (Judas Priest - You've Got Another Thing Comin' (The Tube))
Recorded live for another great UK music show, *The Tube*, back in 1984, here we have the mighty KK Downing standing stage right, welded to his red Flying V, intent on one thing and one thing only – thrashing out the riff to 'You've Got Another Thing Comin'' as hard and as heavy as he can in service to the great Gods of heavy metal. What else could you possibly need?

Tom Petty And The Heartbreakers – 'American Girl' (Tom Petty and The Heartbreakers - American Girl (Live) 1978)
The man from Gainesville, Florida was sold to UK music fans as a 'new wave' act back in the late '70s, though many of us weren't so sure. And when we finally saw Petty on *The Old Grey Whistle Test* in 1978, all long blond hair, shades and playing a Flying V, we knew at once that TP was a straight up and down rock'n'roll man. This version of 'American Girl' is every bit as lean and melodic as you remember, while Petty is cool as a cold day in hell wearing his white Cuban heel boots and black suit.

Ozzy Osbourne - 'Mr Crowley' (OZZY OSBOURNE – "Mr. Crowley" Live 1981)
Surely the number one choice when it comes to the finest exponent of Flying V technique, Randy Rhoads was simply untouchable. His famous black and white polka dot guitar seemed to be an extension of his slight, narrow-waisted frame, such was his natural ease with the instrument. This 'live for TV' performance filmed in Rochester, New York shows exactly why Randy was so revered. His liquid yet biting tone, his ability to play lead guitar like it was rhythm guitar, that way of picking the riff and picking the melody while still blocking the chord... It's all present and correct here. The solo he plays from 4 minutes 22 seconds to take the song home is truly one for the ages, and the way Ozzy looks over at the end and smirks suggests he knew a good thing when he heard it..

FIVE UNUSUAL PERFORMANCES FROM '70S ROCKERS

Chosen by Giles Hamilton

Budgie – 'Who Do You Want For Your Love?' (Budgie Who Do You Want For Your Love 1975 UK TV performance HIGH QUALITY HQ)
Wales's finest were flying high here on what is surely the greatest performance ever recorded for *The Old Grey Whistle Test* TV show. Filmed in 1975 when Budgie were promoting 'Bandolier', their finest record, Burke Shelley harnesses a Stevie Wonder vocal to a funky bass line that wouldn't shame Bootsy Collins, while mercurial guitarist Tony Bourge shreds hard. The game was up for Budgie in 1978 when Bourge flew the gilded cage, and while the band gamely lumbered on as part of the NWOBHM, they never quite recaptured the magic.

Deep Purple – 'You Keep On Moving' (Deep Purple (You...Keep On Moving) MK4)
Deep Purple weren't all about duels between Jon Lord's demonic Hammond and Ritchie Blackmore's Gibson fretboard. This live performance from 1976 sees the band following a more soulful course, making full use of Glenn Hughes's and David Coverdale's sublime harmonies, and Tommy Bolin's more restrained groove. Sadly, 1975's brilliant 'Come Taste The Band' album would be Purple Mk 4's swansong. But at least we have this footage to remind us of how good they were – and to provide an important historical record of Glenn's tremendous white jump suit.

Slade – 'Hear Me Calling' (Slade Hear Me Calling (Live) HQ)
In the early '70s Slade's glam rock anthems made it easy to forget they'd once been a powerhouse heavy rock outfit. On this riotous clip filmed for German TV some time around 1972 we find Wolverhampton's finest on the cusp of world domination as they sprinkle a bit of glitter dust on the Ten Years After classic. And the big bonus here is that you can already see Dave Hill looning his way toward the bacofoil glam outfits he'd end up wearing on *Top Of The Pops*, by way of a lovely orange jumpsuit.

Sweet – 'Hellraiser' (the sweet – Hellraiser live 1973)
As this explosive live performance – complete with guitar and drum battle – clearly shows, Sweet's bubblegum chart hits were really blitzkrieg heavy metal disguised by gold lamé suits and a slathering of rouge. Mick Tucker's drumming, on top of a riser featuring a simple 'Merry Christmas' message, is a sight for sore eyes, and the band really show their rocking teeth here. Raw and intense, Sweet weren't soft and chewy. They were definitely hard-boiled!

Thin Lizzy – 'Rosalie' (Thin Lizzy – Rosalie)
An unusual piece of footage because it tries to fool you into thinking you're watching a genuine live Lizzy performance. We're pretty sure it's not though. Using the version of 'Rosalie' from 'Live And Dangerous' as the audio, this looks like the band miming on the Hammersmith Odeon stage, with judicious crowd shots from a live show cut in. Whatever the 'Is it real or is it Memorex?' arguments, though, this is still a fine piece of Lizzy archive footage, with the band at their visual best, easily showing all the other rock wannabes out there how to throw shapes.

FROZEN IN TIME

DATELINE: LATE 1980

IRON MAIDEN

Photographer Martyn Goddard on the creation of this striking and enduring image of a band on their way to the top...

"I TOOK THIS PHOTOGRAPH for the *Sunday Telegraph* magazine in the UK in 1980. All the newspapers used to have what they called supplements, a glossy addition to the regular newspaper, and I was asked to shoot a number of bands for a feature on the hottest upcoming talent. If I remember rightly, apart from Maiden I shot Toyah Wilcox, 999, Secret Affair, Paul Young, UB40 and U2. I was used to working with bands because I'd done a lot of record company work. I'd shot quite a bit of stuff with Queen and had produced album covers for The Jam's 'In The City' and The Cure's 'Three Imaginary Boys'.

"I LIKED metal music. I'd been into stuff like King Crimson and Free when I was a student, and had a listen to Maiden before I went to shoot them. I always thought it was important to get a sense of what a band sounded like if I wanted to capture something of their spirit. I met up with the guys at a rehearsal complex in North London. I'm afraid it was so long ago that I can't remember the name of the place, though. I didn't generally like working in rehearsal rooms because the bands were there focused on doing something else, so it was always hard to get their full attention. I seem to remember that there had been a line-up change in Maiden at that point [guitarist Adrian Smith replacing Dennis Stratton] and so the band were hard at it trying to work the new guy in.

"NORMALLY I liked to do two different set-ups in different locations for a Sunday supplement piece, but the band had other things on their mind. They were busy and didn't have a lot of time, so I had to work within the confines of the rehearsal room. I didn't want to do a mock live pic and was looking for something a little different. I saw that there was a bunch of flight cases dotted around, so I just piled them all together in one place. Once there was a break in rehearsals I grabbed the guys and placed them in among the cases.

"I ALWAYS liked to do something quirky in my shots if possible. When I first started shooting groups in 1973 band members would just stand in front of a white sheet and that would be it. I was always looking to do more than that, to get a decent composition and get some real attitude in there. That's where the idea of Eddie spread out on the floor came from. I think the Eddie mask was just lying around somewhere and as soon as I saw it, it seemed like an obvious thing to incorporate it in the shot somehow. I got one of the roadies to put it on and asked him to lie down in the foreground. I think it really added something to the photo.

"I MUST admit that I was very pleased with this photograph. I like the eye contact and I do think it captured the spirit of a new, young, exciting rock band on the way up. I managed to do one other set-up in the rehearsal room of the band gathered around the drum kit, but it didn't have quite the same impact.

"AMAZINGLY, THAT was the only time I photographed Iron Maiden. They got really big pretty quickly afterwards but our paths never crossed again. So for a one-off meeting, I think this is a great shot."

Interview by Howard Johnson. Photo: Getty Images/Martyn Goddard

STEP BACK IN TIME

AUGUST–SEPTEMBER 1987

ROCK CANDY'S DAVE LING LEAFS THROUGH THE BACK PAGES OF THE UK ROCK PRESS TO BRING THE BIG NEWS ITEMS OF THE DAY BACK TO LIFE AND ANALYSE HOW THOSE STORIES REALLY PLAYED OUT…

Alice Cooper hamming it up during his "masterfully tacky" performance at the 1987 Reading Festival

READING FESTIVAL – THE TWILIGHT YEARS

DATELINE: 17-30 SEPTEMBER 1987
MAGAZINE: *KERRANG!*

BRITISH READERS OF *ROCK* *Candy Mag* will doubtless have fantastic memories of the Reading Festival. Back in the 1980s, August Bank Holiday weekend was a huge event for lovers of open-air rock music, though its importance dwindled as the decade drew to a close. 1987 was among the final Reading Festivals to really matter to long-haired rock fans sporting denim jackets emblazoned with patches. And even then Friday 28 August, the first of the three days of the 1987 edition, was a write-off. The Mission, Spear Of Destiny, The Fall and Icicle Works? No wonder *Kerrang!*'s crack reviewing team of Malcolm Dome, Jon Hotten, Howard Johnson, Derek Oliver and Chris Welch didn't set foot on the Richfield Avenue site until the pubs had opened the following day.

THE FIRST band of note – The Quireboys – were, in Johnson's opinion, "not bad", bringing a Cockney wide boy version of "old Stones R&B swagger." But while they had the look and the banter he reckoned they had "an awful long way to go before they can kiss the Stones' backside with the sass of Aerosmith."

According to Hotten, Dumpy's Rusty Nuts "went down the proverbial storm" thanks to a mix of ballsy biker rock and the wit of frontman Mr Graham 'Dumpy' Dunnell.

With their rebranding as Thunder still two years away, Terraplane attracted the ire of Reading's bottle-throwing idiots by performing tunes from the appropriately named 'Moving Target' album. "Good songs that don't fall into neat categories," reckoned Chris Welch.

Next up was MGM, a trio featuring former Whitesnake members Bernie Marsden, Mel Galley and Neil Murray. Malcolm Dome called them "a fine band still searching for a direction," yet expressed doubts over their long-term future, quite rightly predicting: "They'll go down fighting and give us some memorable moments." Dome was also ambivalent about Canadian rock singer Lee Aaron, whose image and presentation he dismissed as "cheap." More damning still, Malc wondered why such a fine singer would "surround herself with poor musicians and generally mediocre material."

Howard Johnson couldn't see the point of spoof rockers Bad News. "Funny the first time, dull by now," he seethed. Howard felt the same about Magnum – "They bored me to tears. I admire, I applaud, but I do not enjoy."

Thank goodness, then, for the Georgia Satellites, who belted out a cut-down version of their triumphant set from the Marquee Club earlier in the year. "They were gone before you even blinked," Johnson rued.

Back in action with a new rhythm section of John 'Rhino' Edwards and Jeff Rich, and riding high after the success of their album 'In The Army Now', Derek Oliver hailed Saturday night's top dogs, Status Quo, for "25 years of boogie." Rounded off by "a mammoth 20-minute encore featuring 'Caroline', 'Down Down', 'Rain' and Chuck

Photos: IconicPix/Marc Villalonga/Dalle

Berry's 'Rock And Roll Music'," Quo's display proved "you don't have to be boring and dull when you're rich and famous like Deep Purple and Black Sabbath."

SUNDAY BEGAN with London metalheads Chariot, "four young men on the way up," according to Jon Hotten. Though Derek Oliver noted the star quality of their frontman Neville MacDonald, he felt Kooga needed to make some changes. The addition of a second guitarist would place them "inches away from a major label deal."

Drummer Jason Bonham and his band Virginia Wolf were already signed to Atlantic, passing the stern test of what Hotten called "playing your first British gig in front of a beery festival crowd unfamiliar with your material."

In keeping with his reputation as one of the era's top operators, Neil Murray was soon back on stage with Japanese rockers Vow Wow, a band Derek Oliver viewed as "a healthier prospect than the blues-rock of MGM."

With former Pat Travers man Mars Cowling on bass and making a UK debut, Derek was also willing to consider the possibility of success for Gypsy Queen on the grounds of the sisters Pam and Paula Mattioli "possessing amazing lung power," though he frowned on their budget "theatrics and props," especially when Alice Cooper was topping the bill.

Did someone mention Alice? Well, Howard Johnson certainly did, using the comparison as a stick to beat Californian shock rockers Lizzy Borden: "I wasn't a teensy weensy bit frightened, simply bored by the staggering mediocrity of it all."

Derek Oliver purred in appreciation of "a flawless show consisting of 10 melody-encrusted pop-rockers, any one of which could easily be an American single of massive proportions" as UK melodic rockers FM generated "some of the biggest cheers of the day."

The enigma known as The Enid seized an unlikely moment of victory, their orchestral-flavoured prog bringing the crowd to its feet. When they returned to play 'The Dam Busters March' and 'Land Of Hope And Glory', Jon Hotten "didn't know whether to laugh or cry."

Hotten had never seen special guest Zodiac Mindwarp before, but from the first two numbers realised he was encountering something special. By encore time Jon owned up to breaking "the first law of cool journalistic behaviour" and plugging in an air guitar.

Bill-topper Alice Cooper was "masterfully tacky" in the words of Howard Johnson, who'd seen the same show delivered indoors a few months earlier. With encores of 'Elected' and 'Under My Wheels', it spoke volumes "that despite having braved three days of camping in a field, Cooper could command the fans to whoop it up at the very death of a festival" – the mark of a true showman.

ROCK CANDY SAYS...

THE BIRTH OF THE specialist traditional rock festival eventually sounded the death knell for Reading as a rock gathering of note. After all, why spend a weekend engaged in a luck-of-the-draw pick'n'mix, when Monsters Of Rock laid everything down on a plate – six internationally renowned bands on one stage over a single day? It was something of a no-brainer.

AND SO it came to pass that Reading paid less and less attention to the demands of Harry Headbanger. Rock fans were ostracised as bills began to include Britpop, rap, hip-hop and punk acts. Then toward the end of the last millennium a sister event in Leeds was introduced. This saw the same line-ups perform twice, once at each site. For the organisers, the arrangement was massively profitable and all traces of rock music as we know it were wiped from the map. These days, unless you happen to be Guns N' Roses, Metallica, Plant & Page, The Foo Fighters, Muse or The Red Hot Chili Peppers, your band's chances of an appearance at the Reading Festival are less than zero.

MEANWHILE IN 2009, in a fit of health and safety hysteria, flags – once the only way of locating your mates in a packed field – were banned from the Reading and Leeds sites. They didn't seem to be missed, though, and an attendance record capacity of 90,000 was recorded in 2016. Sadly, rock appears not to be missed either...

WEEKEND WARRIORS

Still more pages of festival fury: Reading report by MALCOLM DOME, JON HOTTEN, HOWARD JOHNSON, DEREK OLIVER and CHRIS WELCH

Saturday

FROM THE bottom of the bill at the Reading Festival, it must look like an awful long rocket ride to the top, to the lights, to the sparkle, to the glamour! It's a hard hit the heights in the rock class-pit, and Reading is the first step on the ladder that pulls you out of the quagmire!

Unfortunately, Scottish band Blues 'n' Trouble missed their opening on the bill at this 25th Annual Reading Rock Festival. The poor blokes broke down in Birmingham, and as such they had to forfeit their chance of opening proceedings on Saturday. Long-haired Scottish sons sporting S&T shirts moved around forlornly until it was time to mooch-like down – and in we was, and all they could do was hope that Cockney wide boys the Quire Boys would do their proceedings unique with a reasonable amount of flair. It's a the same to them and me, that old Stones' R&B swagger – burning down for all to see. Now I read in Kerrang! that Quire Boys think the Quire Boys are well tasher, and of course this has nothing to do with the fact that Donut's last bottle of wine, Phil Mogg, was managing the band, and that the register Mogg and Quire Boys' The old adage boy network is a marvellous thing!

So were the Qtts any good? Well let's just say they weren't bad. They had the look – sleazy, low down and out of the gutter – and they had the banter, but the Quire Boys have an awful long way to go before they can kiss the Stones' backside with the ease of Aerosmith. I couldn't help but feel that I wasn't getting a very too earthmoving. HJ

RESPLENDENT IN day-glo bloody paint and astride some relic of a motorbike came Dumpy. Nuts in tow, and obviously engaged in a bizarre grounds-of competition with Tony Clarkin, to see a storm of good-natured booze and V-signs which the band returned with gusto.

Dumpy is just about the perfect mid-afternoon Reading band – loud guitars and between-songs banter. The blokes next to me drained his plastic bottle of lukewarm cider and hurled it in cheerfully at the little fat one who gleefully dodged behind monitors, bared his bottom and generally wound everyone up.

And amid all the jolly japes are belter little rockers, hot lovers and fat f**kers, and they went down the proverbial storm. I made my way back to backstage luxury, rocking and laughing at the same time. JH

THE THING I like best about the Reading Festival is not so much the number of acts on the bill or their diversity, but the fact that the promoters are not afraid to keep the British rock flag flying with a healthy selection of bulldog talent. And let's face it, with FM, Magnum, Virginia Wolf and Shy treading the same boards, who could possibly disagree?

So, with a jug of Perrier water in one hand and a ham sandwich in the other, we swagger into the arena to find glorious Boys Shy strutting their melodic stuff to a surprisingly enthusiastic reception despite the odd lump of turf or bottle of piss cascading towards Pat McManus's every impressive wave of keyboards.

Back in the UK after supporting the mighty Gary Moore on a recent European tour, Shy looked well equipped for headlining. I've seen them on a strong show-case before, and have decided that I'm not really in the mood for the cheesy, but very tuneful singing, bubble-gushing set only allowing down for the chaps to get changed for "When The Love Is Over". Apart from that one small relative the rest of the show comprised of a blatant commercial move to a harder rocker edge, exemplified by the storming mix of 'Shot Down In The Wells' and 'Young Heart' – the sort of material that will ultimately dictate their future.

Nice to see Nigel Glockler back behind the kit, and Mike handle the weather piss pot throwing with some degree of panache, but I'm not convinced that Shy are ready for the big time. A good move and one that earned the boys an enthusiastic response at the end of their performance. DO

DOUG PALFREEMAN proved himself a future star with a powerful vocal performance. He also showed a mettle for coping with the cruel teenage reaction that the opening slot can carry at times. It's hard to say why they should have been so cruel to Glory. Probably it was their clean cut good looks and intelligent music they were trying to play. At any rate Glory, from Devizes, entered the fray with Doug smiled and headed off a couple of beer bottles as they played 'Hearts Will Sing', their debut single. Bass player Paul Burns copped a chunk of turf on his ear, and continued undaunted, as did the drummer who teamed a bit unsettling.

There was some applause for Glory's well-crafted songs and Doug's lyrical playing, but it was difficult for anybody to be concerned with the music with the attitude of certain sections of the audience.

Then suddenly a terrible thing happened. Doug lost his temper, goaded beyond endurance, and began hurling the bottles back into the stage back into the audience. His face contorted with rage and somebody nearby shouted: "Oh, you should never do that!" But it got worse.

Doug grabbed at a monitor speaker and tried to heave it over the edge to crush his tormentors. Mercifully a posse of roadies rushed on to drag him off. The band stood sheepishly.

KONTINUEZ PAGE 12

10

LOOK, I hate to say this, but the sword that best describes Lee Aaron is still 'cheap'. Not that her voice is anything less than sensational (full of depth, clarity, power and dynamics), but she dresses in a shoddy manner, surrounds herself with poor musicians and generally produces material, and gives off mediocre mediocre and is selling the air of someone who is selling her own talents very short indeed.

The Aaron Reading set drew on material that spanned her career and really brought home her own strengths and the band's weaknesses, not to mention the fact that she is overpowering her abilities. Lee Aaron has the talent to become a mega-star, of that I'm certain, but whilst she insists on doing things in this manner she will forever fulfil her vast potential. That's not a shame, nor a tragedy, it's positively criminal. MD

I SAW BAD NEWS n**s up at the Reading Festival. Bad News, I knew, I thunk. But of course, Bad News abusive chit-chat is not a million years when your whole trip revolves around being a piece of s**t, then how on earth can anybody be distressed by it when this is what you do? Is it me getting old as a fan of the genre, or is it that Bad News was a very funny band once and that has been horribly dragged out with the sole purpose of making us wince and cringe every time they open their gobs and croak out one of their dirges?

If you thought it would be light relief to re-live Bad News' up-the-pa-chute antics by seeing them, then you'll be sorely disappointed. Bad News simply weren't even very funny. There was the usual chug-a-long drone, those soon-to-be-old singalong band interludes off, the obligatory atrocious playing and the usual songs which have the piss taken out of them, like 'Warriors Of Chengis Khan' and 'Hey Hey Bad News Funeral Time Now', but dull, dull by now!

Bassist Ria Mayers can't be bothered with stage frames) had his leg in plaster) was wheeled around by a roadie, while guitarist Ula Edmonson spent most of his time changing guitars and, who knows? It was impossible!

Brian May garnered for a few secs and raised a cheer from the crowd – a mistake but overall this set were just Bad News, man. HJ

IT'S STRANGE. Every time I see Magnum, they look as though they're returning as conquering heroes. Is it really that they've been away that long? Or is it that they include such unloving fervour in their handful that every gig becomes a real showcase, a real event? Certainly the band's pompous music tends to arouse a passion in people who go for that kind of thing, 'Lonely Night' second number, 'Kingdom Come' fires up, the place is up and bopping, mouths gaping at the magnitude of it all! MD

Magnum's Bob Catley and Tony 'The Hat' Clarkin didn't impress *Rock Candy* Ed HoJo when he was reviewing at Reading for *Kerrang!*

STEP BACK IN TIME

Messrs Perry (left) and Tyler (right) look like they were enjoying their 'Permanent Vacation'

AEROSMITH COME BACK FROM THE DEAD

DATELINE: 6-19 SEPTEMBER 1987
MAGAZINE: *KERRANG!*

'DONE WITH MIRRORS' WAS the 1985 release that saw original guitarists Joe Perry and Brad Whitford return to Aerosmith after leaving in 1979 and 1981 respectively. But the album's sales trajectory had stalled somewhere south of half a million copies sold. No matter. *Kerrang!*'s Mark Putterford knew instinctively that the band's follow-up release, 'Permanent Vacation', would cause everybody to "forget about Guns N' Roses, LA Guns, Faster Pussycat, Jetboy and all those other 'Smith clones" and restore the Boston veterans to former levels of glory.

Talking about the forthcoming 1987 album in a two-page sneak preview of its delights, frontman Steven Tyler was equally confident. "This album is so f*ckin' hot it will burn your hands the second you take it out of the jacket," he claimed. "It's one mean bitch of an album and when people hear it they're gonna sh*t their pants."

JUST LIKE writer Putterford, Aerosmith bassist Tom Hamilton was still struggling to handle the fact that '...Mirrors' had been a comparative flop: "It seems as though the fans are more interested in our old stuff, as the sales of the [1980] 'Greatest Hits' compilation proved," said Hamilton.

And as the group's current label, Geffen, were gearing up for 'Permanent Vacation', former label Columbia were trying to milk the Aerosmith cash cow once again with a previously unreleased concert set, 'Classics Live Volume II', coming hot on the heels of 1986's 'Classics Live!'. Joe Perry admitted that this "worried" him, while adding that "they're two completely different types of record."

"What we've gotta do is prove to those kids that the band is better now than ever," reasoned Tom Hamilton.

OF COURSE, this was easy to say, but much harder to do. Previous years had seen Aerosmith fall from grace in the aftermath of any number of drink- and drugs-fuelled shenanigans. But their focus was to return after the group staged an intervention with Tyler in 1986, forcing him into rehab. The rest of the band members would soon follow suit.

"This feels like a new band," Perry insisted to Putterford. "We've cleaned up now and we're fit and well. Well, our bodies are clean anyway – our minds are just as filthy as ever!

"Actually," he continued, "the atmosphere in Aerosmith right now is similar to how it felt when we did our second album ['Get Your Wings'] for CBS back in the early 1970s. We knew that if we didn't do well CBS might drop us, and now with 'Done With Mirrors' not having done what we thought it might, we're just as determined to make this new album a killer."

Perry believed that the switch from Ted Templeman, who'd produced 'DWM', to the man of the moment, Bruce Fairbairn, was another reason behind its quality.

"A lot of the credit goes to Bruce, because he got the perfect Aerosmith sound for us," he explained. "You can

hear when I'm playing a Stratocaster, you can *hear* when it's a Gibson... and you can *hear* Brad and I burning up on there, so clearly it'll seem as though we're standing right beside you. There's a live feeling to everything that really suits Aerosmith. This album should put us back at the top of the pile where we belong."

INEVITABLY, THE final words went to the indefatigable Tyler – the other half of the former Toxic Twins – who roared: "I'm still bombed about [the failure of] 'Done With Mirrors'. But listen, Aerosmith is back and it's back to stay and when you hear 'Permanent Vacation' you're gonna go, 'Holy sh*t!'"

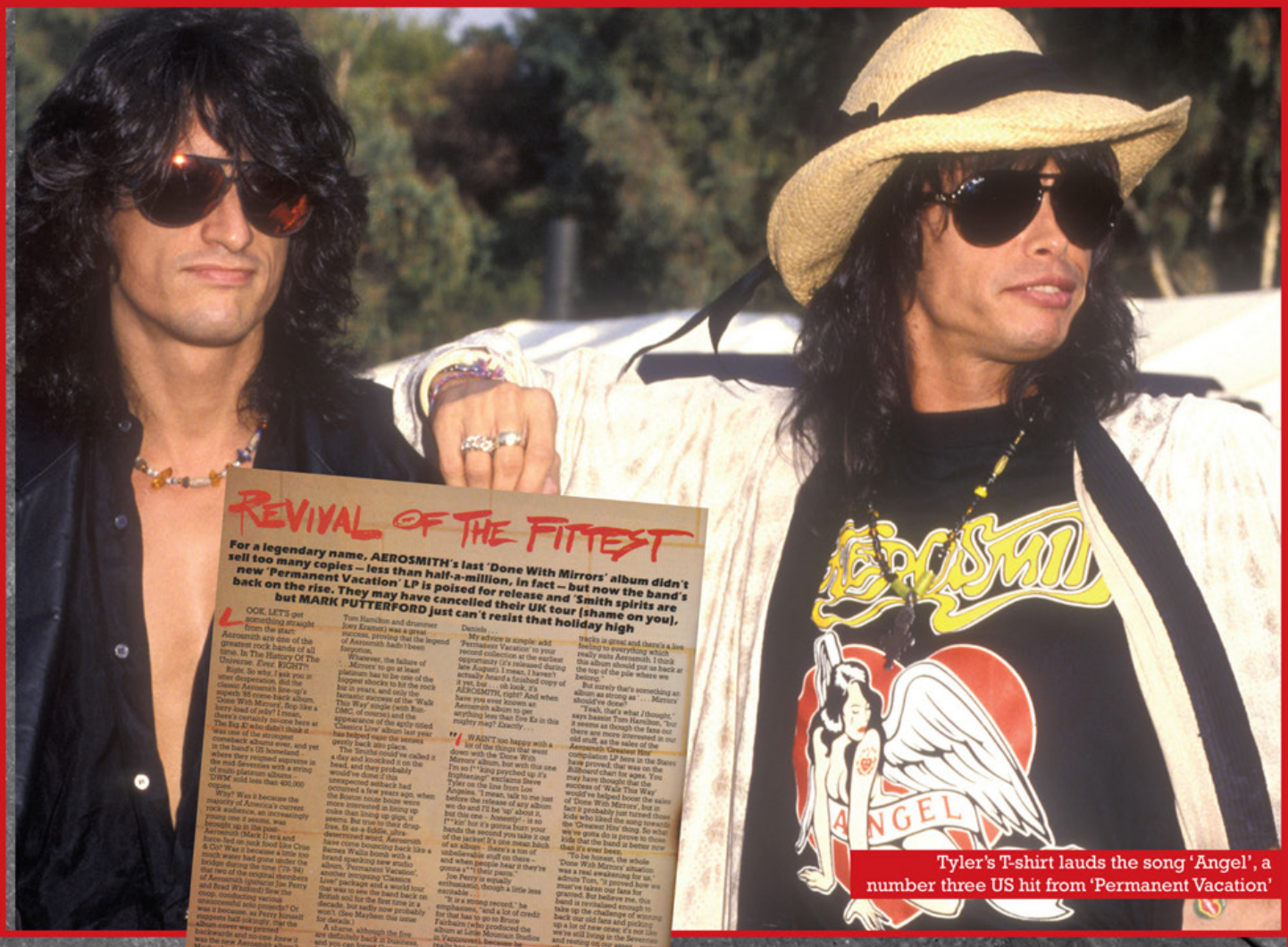
ROCK CANDY SAYS...

AEROSMITH'S NINTH STUDIO ALBUM really did live up to the hype. 'Permanent Vacation' sparked the band's second coming, going on to sell more than five million copies Stateside and delivering three US Top 20 hits; 'Dude (Looks Like A Lady')', 'Rag Doll' and the power-ballad 'Angel', which went all the way to number three.

Timing was crucial to this massive rejuvenation, of course. 'Permanent Vacation' was the first Aerosmith album to end up all over MTV, as director Marty Callner made a series of eye-catching videos. 'Dude...' was the most memorable of them, featuring a cameo from Geffen A&R man John Kalodner as a bearded bride.

Yet the key reason why 'Permanent Vacation' would steer Aerosmith back toward huge commercial success was that the band allowed proven hit-makers like Desmond Child, Jim Vallance and Holly Night onto the writing team. This was overlooked in Putterford's admittedly brief story. He may well have been working from a cassette with no details of the songwriters included, of course. But the writing formula Aerosmith found with 'Permanent Vacation' would lead the band to reproduce the winning formula again and again. Two years later Child and Vallance would exert an important influence on 'Pump', which coughed up three Top 10 singles ('Love In An Elevator', 'Janie's Got A Gun' and 'What It Takes'). And by the time 'Get A Grip' appeared in 1993, Mark Hudson, Richie Supa, Taylor Rhodes, Jack Blades and Tommy Shaw had all joined the writing team as the album become Aerosmith's best-selling studio set worldwide.

IT COULD be argued that Aerosmith invited too many chefs into the kitchen for 1997's Kevin Shirley-produced 'Nine Lives', with credits for Alanis Morissette associate Glen Ballard, Marti Frederiksen, and Sting's guitarist Dominic Miller appearing. None of the singles from this album made the Top 20. This may, of course, also have had something to do with an overall shift away from traditional rock in the '90s. It would take a very different type of song, 1998's 'I Don't Want To Miss A Thing', recorded for the *Armageddon* film soundtrack, to reignite the Aerosmith fire. Diane Warren's über-ballad made it to number one in the States and was commonly acknowledged as the best thing Aerosmith had produced since 'Get A Grip'. A great song, for sure, but perhaps this showed just how far Aerosmith had fallen as rock writers in their own right.



Tyler's T-shirt lauds the song 'Angel', a number three US hit from 'Permanent Vacation'

Photo: Getty Images/George De Sota/Redferns; Getty Images/Barry King/Wirelmage

STEP BACK IN TIME

What on earth could the PMRC possibly find offensive about Blackie Lawless?

W.A.S.P. FIGHT BACK AGAINST THE WASHINGTON WIVES

DATELINE: SEPTEMBER 1987
MAGAZINE: *METAL HAMMER*

THE SUMMER OF 1987 saw frontman Blackie Lawless performing with his band W.A.S.P. at the UK Monsters Of Rock festival at Castle Donington on a bill headlined by Bon Jovi and featuring Dio, Metallica, Anthrax and Cinderella. But the LA shock rocker was still smarting from a long-standing feud over censorship with US lobby group Parents Music Resource Center (PMRC) when he met me for a pre-festival interview with *Metal Hammer*.

Lawless was furious that in recent times W.A.S.P. had been forced to tone down their notoriously flamboyant live performance, which had previously included tossing raw meat and drinking blood from a skull. This change had come in the face of mounting pressure from the organisation, also known as the Washington Wives thanks to spousal connections to the US government.

"I violently opposed [changing the show]," Blackie told me through gritted teeth. "But we had to. They [the PMRC] became bigger than any of us ever thought they would, and they almost killed us off. It was that bad."

TO PUT all this into context, let's backtrack a little. Led by Tipper Gore, wife of senator and eventual vice president Al Gore, the PMRC was a committee set up in 1985 by four women who united to oppose violent, drug-related or sexual themes in music. Their hit list of targets ranged from Judas Priest, Mötley Crüe and AC/DC to Prince, Cyndi Lauper, Madonna and even Sheena Easton. Not surprisingly, W.A.S.P. had been singled out for attack by the PMRC because of their debut single, 1984's 'Animal (F*ck Like A Beast)'. The song had already caused controversy even before the PMRC existed. The band's own label, Capitol, had refused to release it, though who knows whether this might have been a clever marketing ploy to whip up publicity. The song eventually came out via UK indie label Music For Nations.

Lawless was adamant when talking to me that the PMRC – and specifically Tipper Gore – had a hidden agenda that went beyond the simple preservation of self-determined levels of decency.

"When Albert Gore announced his candidacy for president, it showed how full of sh*t they were," he spat. "When the PMRC started two years ago, I said that it wasn't simply about rating records. I didn't know what it was about, but I was sure it was bigger than that. It was designed to give them a political platform, a springboard for him to run for president."

THE PMRC certainly did create conservative waves of their own, and the furore surrounding W.A.S.P. forced the band to cancel dates on a US tour. In a more general attack on metal music, rock magazines were also removed from the shelves of leading US supermarkets.

"Because I walked around for a year and a half with my mouth shut, I thought I was gonna explode," Blackie seethed. "They robbed me of my livelihood, doing what we do best, which is go out and blow peoples' minds." The room went silent and then Lawless exploded again. "THEY F*CKED ME, MAN. They almost put me away. When it came to the point where they made us put stickers on the sleeves, the record companies said: 'OK, but that's as far as we go.' But then the local civic groups started putting pressure on us, too, and that was something none of us ever thought would happen."

LAWLESS DENIED that W.A.S.P.'s 'neutering' of their sexual content was a form of copping out.

"It was [about] survival," he insisted. "These people have now exposed themselves to be full of sh*t, and the public will see it now. We could have died martyrs, but what good would that have done?"

Lawless claimed in the interview that he was trying to take Tipper Gore to court himself. He insisted that W.A.S.P. were about to come out fighting and that he was already dreaming up new ways to shock.

"I'm still thinking about the new show," he smirked. "There's a variation on the meat. And I must confess, when I thought it up I almost embarrassed myself."

Photos: IconicPix/George Chin; IconicPix/PG Brunelli

ROCK CANDY SAYS...

SURE ENOUGH, BLACKIE DID come back bigger, bolder and more lewd than ever before at Donington '87, where W.A.S.P. managed to shock even a hard rock audience by 'cutting' the throat of a semi-naked lady shackled to a rack in a piece of OTT theatre.

AND THE PMRC? There had already been serious pushback against them, when not only metal stars like Dee Snider, but even seemingly inoffensive artists like country singer John Denver came out strongly against their agenda and in favour of artistic freedom. What's more, many of the bands attacked by the PMRC discovered that being forced to add the iconic 'Parental Advisory' stickers to their albums made rebellious kids *even more* determined to buy them.

The PMRC eventually ran out of steam in the mid-1990s, but before then Blackie was proved right about Al Gore's political agenda. Gore went on to serve as the 45th vice president of the United States from 1993 to 2001, though he was ultimately unable to bag the top job at the White House. He and PMRC stalwart Tipper are now separated.

IN 2018, Blackie continues to front W.A.S.P. though his partner in crime, guitarist Chris Holmes, walked away at the turn of the millennium. The biggest irony is that since becoming a born again Christian more than a decade ago, Lawless has turned his back on the song that made him so vilified. He now refuses point blank to perform 'Animal (F*ck Like A Beast)'.

W.A.S.P.

The past couple of months must number among the busiest in the life of Blackie Lawless. In that time, he can hardly have had time to draw breath. His band, W.A.S.P., have played the Monsters Of Rock festival at Castle Donington, they've replaced their former drummer Steve Riley, they've taken the P.M.R.C. to court, supplied the theme tune to the new Goolies movie and resurrected their controversial 'blood 'n' gore stageshow. As if all this is not enough, the band also have their first live album "Live In The Raw" in the shops this month.

W.A.S.P. bassist Jonny Rod offers a heartfelt message to Tipper Gore at Donington '87

SNIPPETS – SHORT, SHARP SHOCKS FROM AUGUST-SEPTEMBER 1987

OZZY: "THERE'S A MILLION GUITARISTS OUT THERE"

DATELINE: 6-19 AUGUST 1987
MAGAZINE: *KERRANG!*

Ozzy Osbourne shrugged as Jake E. Lee, the guitarist who'd played on 1983's 'Bark At The Moon' and 1986's 'The Ultimate Sin', walked away. "Over the last year he lost interest in me and I lost interest in him," said Osbourne. The same report suggested that "an unknown 21-year-old from New Jersey named Zach [sic]" was set to join Ozzy's backing band.

THE SAINT GET GREAVSIED

DATELINE: 20 AUGUST-2 SEPTEMBER 1987
MAGAZINE: *KERRANG!*

Xavier Russell, a huge fan of US band Armored Saint, was given the green light to review their second album, 'Delirious Nomad', in the style of UK football pundits Saint & Greavsie. We can only guess what frontman John Bush would have made of being likened to Leeds United's '70s "midfield guvnor" Billy Bremner...

ROCK GODDESS CALL IT A DAY

DATELINE: 17-30 SEPTEMBER 1987
MAGAZINE: *KERRANG!*

Following three albums (the last of which, 'Young & Free', was only released in France) and tours with the likes of Def Leppard, Y&T and Iron Maiden, the all-female Londoners ended their decade-long existence. Citing "insurmountable ongoing difficulties," it was revealed that singer/guitarist Jody Turner intended to recruit a male backing band for her next career move.

STEP BACK IN TIME

Loverboy photographed at the Reseda Country Club, California, 15 December 1987. L-R: Paul Dean (guitar), Mike Reno (vocals), Scott Smith (bass), Doug Johnson (keyboards), Matt Frenette (drums)

LOVERS' LEAP

LOVERBOY: music to drool to

LOVERBOY
'Wildside'
(Columbia OC 40893 Import)
KKKK

IT'S BEEN a long time coming but it's sure been worth the wait. No-nonsense super slinky AOR with sterling hooklines, blinding riffs and keyboards that'll have yer drooling like a sheepdog in a summer heatwave. Is it good? Oh boy, are you gonna be in for a surprise!

Nearly a year in the making and produced to a superbly consistent quality by wonder man Bruce Fairbairn (the very same codger who added the sparkle to Bon Jovi's mega successful 'Slippery When Wet' opus), this record shines with the polish you might expect from a seasoned outfit in search of a definitive masterpiece. Fairbairn, you'll be pleased to note, hasn't turned Loverboy into a surrogate Bon Jovi, instead he's gone for broke by helping to extract the best performance possible from every band member, helping to achieve a sound that frankly buzzes with excitement and raw energy. Check out the monstrous improvement to Mike Reno's vocals and Paul Dean's sensational guitar work (some of the solos are simply awesome).

Frankly, I reckon Side Two is where it's at – every cut reaching out for the tonsils and yanking them 'til they bleed! Loverboy might be a commercial melodic rock band in real terms, but thankfully that doesn't mean they don't know how to blow yer face off. Proof? Check out 'That's Where My Money Goes' and 'Read My Lips For Proof', the latter a slow sleazy strutter with magnificent heavy guitar work and cataclysmic drumming (*à la* John Bonham!).

It's good stuff alright, and with the Heavy Metal scene demanding music of the highest calibre, Loverboy sure won't find themselves lacking the essential qualities for success. A cracking record and well worth sacrificing yer week's cider money for . . . I really can't recommend it highly enough. DEREK OLIVER

LIONS & GHOSTS
'Velvet Kiss, Lick Of The Lime'
(EMI America 46959 Import)
KKK

GUNS N' ROSES, Faster Pussycat, LA Guns, Jetboy, Jane's Addiction and now, ladeez and gents . . . Lions & Ghosts. Is there no end to this madness? Yup, that's right, just when you thought you'd heard the last in LA sleaze madness, up pops yet another bunch of rowdy scumbags ready to take on the world and . . . ah shucks!

Pitching their sound at the left field psychedelia best exemplified by Jane's Addiction and not the hard rock of, say, Guns N' Roses, L&G make for intriguing listening despite an annoying (at times) lack of distorted guitar and hysterical vocals. Actually, out of the eleven tracks only three songs truly occupy Kerrang! territory, with the loudest, 'Wilton House', sounding like a wacky cross between the Byrds and the Cult.

My favourite track isn't the belting cock rock of 'Love & Kisses From The Gutter', despite its tempting title, but rather a raving slice of orchestrated psychedelia called 'When The Moon Is Full'. Sounding rather like the Waterboys rubbing shoulders with a trippy Ray Davies (of the Kinks, dumbo!) this song definitely moves the very ground beneath those appreciative feet that happen to

'WILD' AND WONDERFUL!

DATELINE: 17-30 SEPTEMBER 1987

MAGAZINE: *KERRANG!*

DEREK OLIVER WAS MORE than a little impressed with Loverboy's fifth album, 'Wildside'. Here in the UK the Canadian band had made steady progress after releasing a self-confident debut back in 1980, and following it a year later with the impressive 'Get Lucky'. That album's signature anthem, 'Working For The Weekend', helped the quintet sell four million copies in the US. Thanks largely to further hits like 'Hot Girls In Love' from 1983's 'Keep It Up' and the title track from 1985's 'Lovin' Every Minute Of It', the band's commercial streak continued.

Produced by Tom Allom, 'Lovin' Every Minute...' was the first Loverboy album made with anyone but Bruce Fairbairn. But by 1987 Loverboy were anxious to bring their esteemed countryman back into the fold. Given the enormous success Fairbairn enjoyed after producing Bon Jovi's 'Slippery When Wet' in 1986, he was probably the hottest name in rock at the time.

BRUCE CERTAINLY owed Loverboy a favour, though. His early work with the band had opened the door to the lucrative US market for him as a producer. Fairbairn's newly minted reputation and the sheer volume of sales that top albums could generate at that point meant he could really take his time over a project, too. 'Wildside' had been almost a year in the making. Not that Oliver was complaining about the end results in his review...

"This record shines with the polish you might expect from a seasoned outfit in search of a definitive masterpiece," he wrote in *Kerrang!*, adding that "Fairbairn hasn't turned Loverboy into a surrogate Bon Jovi. Instead he's extracted the best performance possible from every band member, achieving a sound that frankly buzzes with excitement and raw energy."

Derek noted the "monstrous improvement" in Mike Reno's vocals and heaped praise on the "sensational guitar work" of Paul Dean. Although the record's most popular and enduring song – 'Notorious', co-written with Jon Bon Jovi and Richie Sambora – kicked off the vinyl edition's 10 songs, Derek felt that the best moments were housed on the album's flipside, with "every cut reaching for the tonsils and yanking them till they bleed!"

READING BETWEEN the lines, Oliver seemed to feel the album could have done with a judicious shuffling of the track order. There was an argument for the last two numbers – 'That's Where My Money Goes' and 'Read My Lips', "a slow, sleazy strutter with magnificent heavy guitar work and cataclysmic drumming (*à la* John Bonham!)" – being promoted to side one. While whoever placed 'Hometown Hero' – a co-write with Bryan Adams – at the start of side two also required a stern talking to. Nevertheless, Oliver was confident that with 'Wildside' Loverboy had displayed "the essential qualities for success," calling it "a cracking record and well worth sacrificing yer week's cider money for... I can't recommend it highly enough."

Photo: Getty Images/Ron Galella/Wirelmage

ROCK CANDY SAYS...

LOVERBOY AND CBS RECORDS were clearly primed for major lift-off with 'Wildside'. Yet proving that in music and life nothing can ever be taken for granted, this release would become the first of the band's albums to fail to reach platinum status in the US. More than a decade would pass before Loverboy's next studio album, 1997's independently-released 'Six', finally appeared. The band would never again feature in the Canadian or American album or singles charts.

EVEN NOW, the reasons for the comparative failure of 'Wildside' are hard to fathom. Loverboy and Bruce Fairbairn were both successful in their own right, so the combination should have been unstoppable. After heavying things up with 'Lovin' Every Minute Of It', the band were returning to the sound they were known for. Both the band and the producer claim to have had lots of fun in the studio, with no clashes of opinion. For their part, the record company felt that Loverboy had delivered the album they should have made three years previously. And yet despite all that, 'Wildside' still tanked.

ACCORDING TO Mike Reno, the seeds of destruction had been sowed years earlier when CBS told the band: "You guys sound too much like Loverboy," and demanded a change. By the time they'd returned to their signature style, the fans had moved on.

"We're not the new kids on the block [anymore], that's for sure," admitted the singer in an interview at the time of 'Wildside'.

Guitarist Paul Dean agreed: "People see us on the street and they've already got our autograph twice and had pictures taken with their kids. They've already sat and talked with us, so now it's: 'How ya doing?' After nine years, it's 'Yeah, it's Loverboy, no big deal'."

IN 1988 the band replaced Poison on a British leg of Def Leppard's 'Hysteria' tour after Bret Michaels and cohorts pulled out of the trek. But Loverboy's star was already in the descendant by that stage and the group briefly split in 1990, only to be back as a going concern by the end of '91.

DESPITE THE suggestion that familiarity was breeding contempt back in '87, more than 31 years later Loverboy are still hard at it, the original core of Reno, Dean, keyboardist Doug Johnson and drummer Matt Frenette now augmented by bassist Ken 'Spider' Sinnaeve of Streetheart fame. Original bassist Scott Smith died in a boating accident in 2000, aged 45. 'Wildside' might not have been Loverboy's most successful album, but its commercial failure ultimately did nothing to stop the band from carrying on rocking across the decades.

SNIPPETS – SHORT, SHARP SHOCKS FROM AUGUST-SEPTEMBER 1987

"WE CAN'T EVEN SPELL 'DEADLINE', LET ALONE MEET ONE!"

DATELINE: SEPTEMBER 1987
MAGAZINE: *METAL HAMMER*

Four years after 1983's monster hit 'Pyromania', Def Leppard bassist Rick Savage hit the promo trail as the band unveiled their anxiously awaited fourth album, 'Hysteria'. "We knew it would come out eventually," said Savage. "But that was only through our single-mindedness and pig-headedness. It's nice to be back and to let ourselves know that we exist [as a band] again."

LOVE/HATE INTRODUCE THEMSELVES

DATELINE: SEPTEMBER 1987
MAGAZINE: *METAL FORCES*

Almost three years before the release of their debut album, 'Blackout In The Red Room', Kelv Hellrazer unearthed Love/Hate in *Metal Forces*' new bands section. Calling them "a weird bunch – sounding like a cross between Storm, U2, Hanoi Rocks and The Alarm," these were early days for the band, with Jim Wilkinson yet to adopt his persona of Jizzy Pearl.

GUNS N' PUSSYCATS CONFIRM UK TOUR

DATELINE: 17-30 SEPTEMBER 1987
MAGAZINE: *MELODY MAKER*

Following the overwhelming triumph of the LA band's residency at the Marquee Club, Guns N' Roses announced a five-date tour of the UK. Concluding at London's Hammersmith Odeon on 8 October, support for W. Axl Rose and Co. would come from fellow LA sleazers Faster Pussycat.

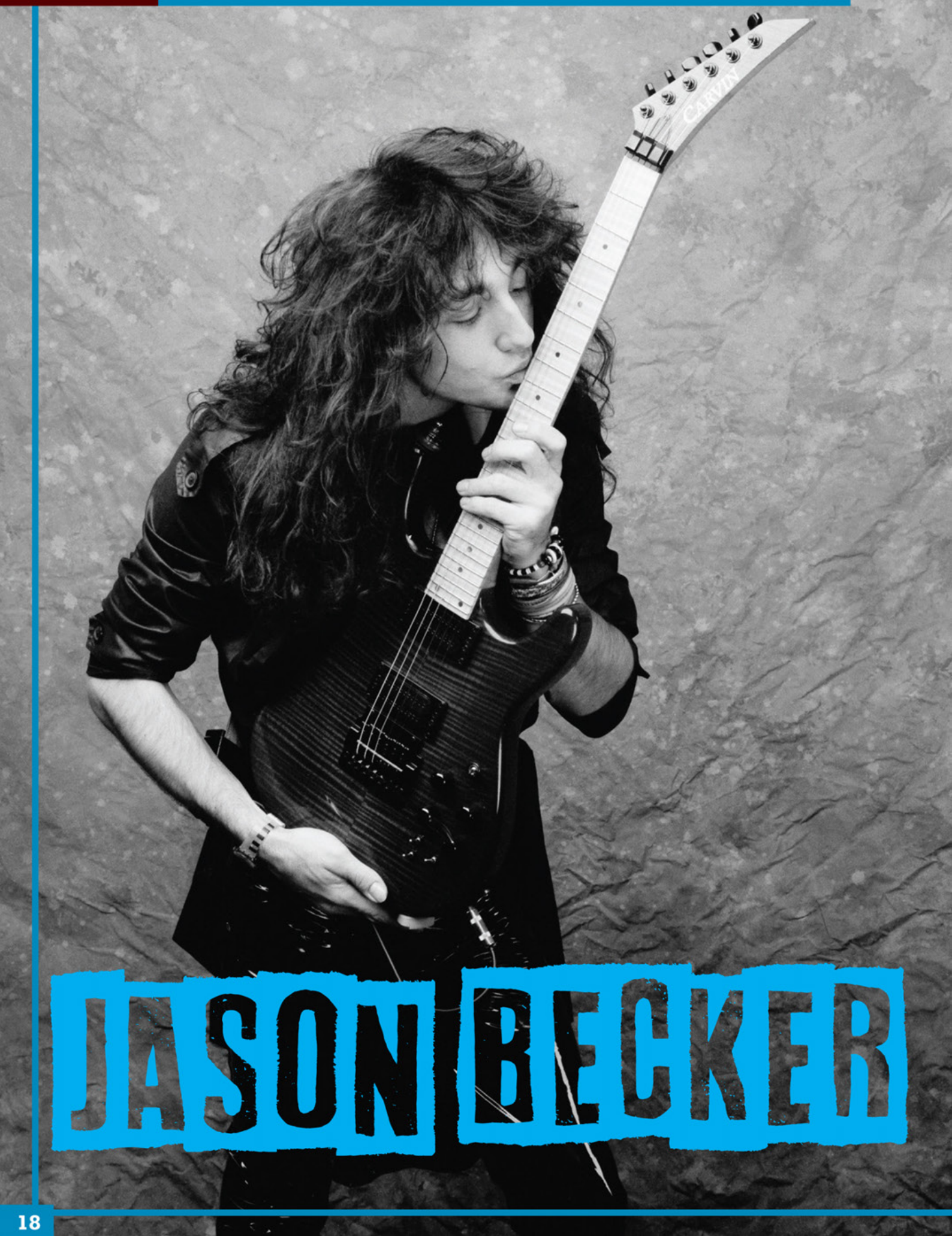
LEMMY GETS A MOTÖR-MAULING

DATELINE: 20 AUGUST-2 SEPTEMBER 1987
MAGAZINE: *KERRANG!*

Malcolm Dome accused Motörhead of "playing it safe" with their eighth album, 'Rock 'N' Roll'. As well as blaming Guy Bidmead's underwhelming production and mix, something that might have been overcome with the help of some improved songwriting, Dome felt that the album sounded "tired, listless, and lacking any belief in their product or themselves."

PERSON OF INTEREST

ROCK CANDY SALUTES THE ROCK STARS WHO DID THINGS DIFFERENTLY...



JASON BECKER

BACK IN 1987 US guitarist Jason Becker, then only 18, first made his mark as a bona-fide musical talent alongside his friend and fellow guitarist Marty Friedman on Cacophony's 'Speed Metal Symphony' LP. 31 years later Jason has just released his latest album, 'Triumphant Hearts', which proves that he's *still* very much a guitar hero after composing an album that features a veritable who's who of six-string talent – including Trevor Rabin, Joe Satriani, Steve Morse and Steve Vai – along with tracks incorporating some of his own previously unreleased guitar work.

But what makes Jason Becker's story truly remarkable isn't his guitar talent. In 1990, while he was about to commence recording the 'A Little Ain't Enough' album with David Lee Roth, Becker was diagnosed with the neurodegenerative disease amyotrophic lateral sclerosis (ALS), more commonly known in the UK as motor neurone disease. This cruel disorder has since robbed Jason of virtually all of his motor functions. And yet, with remarkable courage, he still continues to live his life and make his music.

BORN ON 22 July 1969 in Richmond, California, Jason's interest in becoming a rock guitarist had been sparked when he first saw The Band's concert movie *The Last Waltz*, issued in 1978, which featured Eric Clapton and Robbie Robertson's inspirational jamming on 'Further On Up The Road'. After Shrapnel Records boss Mike Varney introduced Becker to Marty Friedman things began to take off for him.

"When I met Marty at his San Francisco apartment I thought, 'Oh sh*t, this guy is way better than I am, and very unique and different than anyone I had ever heard'," states Jason. "I wanted to study and learn from him. I didn't even *think* about a band. We were good friends showing each other riffs, and I'd record his demos because I had a Tascam 4-track recorder. He'd tell me where to play and that was all good with me. I kept taking more solos and writing stuff. That's when Marty said we should put Cacophony together."

PRIOR TO Cacophony, Jason had only recorded on his 4-track, never in a professional studio.

"I'd gotten pretty good at that, so it wasn't a totally new experience, but I learned a lot. I remember ruining the end of one of the drum takes by saying 'great job' when the cymbals were still ringing. While recording background vocals for 'Burn The Ground' [a track from the debut album 'Speed Metal Symphony'] I kept laughing and ruined the takes!"

Between the two Cacophony records (a sophomore effort, 'Go Off!', was released in 1988) Jason recorded his first solo album, 'Perpetual Burn', but then decided he "wanted to do something different. Cacophony was getting less guitar-oriented. I wanted to explore my own ideas. Also, I know this might sound strange, but I had a feeling that I *needed* to get on with things. I felt a kind of urgency to do everything I could in music."

Taking up former Van Halen singer David Lee Roth's offer to join his solo band in 1990, Jason recalls: "At the time, that gig was the biggest thing any guitarist could hope for. It was exactly what I wanted. I could do my solo stuff *after* the Roth gig, when I was more well-known."

HOWEVER, WHILE preparing to record 'A Little Ain't Enough' Jason began to feel things weren't right, health-wise. "I first felt leg cramp and weakness before the last Cacophony tour. I tried to exercise it away. I didn't go to the doctor until I went to Los Angeles. I was 20 and thought it was just a little annoying thing. When I first heard that it might be ALS, I didn't care. I hadn't heard of ALS and I didn't look into it. Ignorance was bliss. I had the greatest gig and I had songs to write and licks to learn. I guess any emotion I had was kept hidden. So in the beginning I didn't consider not being able to make music. I was recording with Dave. I had no time for negative thoughts. My sadness and anger came later."

"David was extremely supportive," adds Jason. "I didn't tell him it was definitely ALS, because I didn't believe it myself. I thought it would go away. David's father is a doctor and he got me all the help I could possibly want. At the time most doctors told me nothing would help, that I should do as much as I could, then go home and prepare to die. But Dave was incredibly positive and good to me."

SADLY, AS the ALS took hold Jason not only had to relinquish his place in Roth's band, but eventually lost the ability both to walk and to speak.

"Having to get a wheelchair was tough," he notes. "The worst thing was losing my voice; that was extremely scary. But even though devastating things were happening, I still had a life to live. I still made music and met women."

Jason's father Gary and his producer Mike Bemesderfer have developed brilliant computer systems that allow him not only to communicate and give us this interview, but also to continue to compose and participate in the music business through the small head and eye movements that Jason is still capable of. How vital has this been to his wellbeing?

"Communication and making music is what life is for me. My dad and Mike really saved my life. The music part is less about necessity, and more about my sanity. You know, after I got my tracheotomy in 1997, I went years without composing. I did fine, but I kept thinking of ideas and I went bananas not being able to get them out. I finally said, 'Man, I don't care how hard and slow it is, I just need to spell out my ideas.' It wasn't about the music business. I didn't care about that anymore. I just had to stay sane."

JASON ISN'T just staying sane, but retains a healthy sense of humour too, which is clear to see in the moving 2011 documentary film about his story, *Jason Becker: Not Dead Yet*. And his new release 'Triumphant Hearts' is, of course, more than just a rock album. It's a triumph of the human spirit over almost unimaginable odds. Jason Becker has been forced to do things differently. And *Rock Candy Mag* is proud to salute him.

Words: Dave Reynolds. Photo: Ross Pelton

CLASSIC ALBUM SLEEVE

The Heep line-up that recorded 'Demons And Wizards'. L-R: Ken Hensley, Lee Kerslake, Mick Box, Gary Thain, David Byron

URIAH HEEP 'DEMONS AND WIZARDS'

DATELINE: MAY 1972

Artist **Roger Dean** on how he created an iconic '70s rock album cover – and why he updated it for modern times...

"IN 1972 GERRY BRON was running Bronze Records. I knew Gerry pretty well and I'd produced a cover illustration for the debut album of one of his other acts, the Afro-rock band Osibisa, the previous year. 'Osibisa' was a pretty striking cover featuring a flying elephant and it really had a big impact on my career. It got me noticed and led to my long association with Yes. Anyway, Gerry asked me if I'd be interested in producing the artwork for Uriah Heep's forthcoming album, which already had a title – 'Demons And Wizards'. I was interested in the project and met up with [keyboardist] Ken Hensley and the rest of the band to discuss the artwork. I know that Ken still believes to this day that we didn't meet beforehand. But believe me, we did! We talked about ideas for the sleeve and I even took some photographs of the band that day, so we must have met! Ken's mind is playing tricks on him!

The original version

"BECAUSE THE album title was already decided, we all discussed ideas based on a 'Demons And Wizards' theme. I had some thoughts of my own already, and the band liked them.

"The original painting [above] took about 50 hours to do, although I probably spent another 150 hours just staring into space! The original painting measured something like 30 inches by 40 inches and I was very happy with the way it turned out. Fortunately, so were the band! My main aim was to make the painting feel magical. I don't mean 'Harry Potter' magical. Rather, I wanted the piece to explore archetypal magical images and roles. I really wanted to get into this idea and to take the work seriously. It wasn't just a case of sticking a wizard in a pointy hat on it!

"WHEN I was approached about the project to produce a deluxe edition of 'Demons And Wizards' for 2018, I thought it would be interesting to make some changes, while still keeping the original feel. So the new cover is a re-painting I did based on the original piece. It's actually a limited edition print I made, partly done in paint and partly done using Photoshop. If you put the new version side by side with the original, you'll see that there are some quite significant differences. But I suspect that if you didn't have them side by side then you probably wouldn't notice all that much. In my opinion the new painting is much better. I tried to harmonise the colours in the figure and in the cosmos much more than they were on the original piece, and I think it turned out well."

Interview by Xavier Russell. Photos: Getty Images/Michael Putland

"There's obviously a big difference between the original band and album logo and what I came up with for this new version. I found it hard to produce a stylised Uriah Heep logo at the time – it was much easier to do it with Yes and Asia for some reason. And back then in 1972, I'd had an accident on holiday on the island of Sark and broke my right wrist, so for obvious reasons I kept making a dog's dinner of the lettering. I got it right in the end though!

"The nearest thing I'd done to what you might call a coherent Uriah Heep logo was for an album I did for them back in 1995 called 'Sea Of Light'. I decided to bring that band logo back into play for this new version of 'Demons And Wizards'. I lifted the new font for the album title from a piece of work I once did for an opera."

"The tree and the moon was just part of locking the whole painting together."

"What looks like angel dust coming from the wizard's left hand is in fact the heart of the Milky Way. It's like the wizard is orchestrating the universe. It's got a real psychedelic feel to it. You'll also notice that the wizard has two butterfly wings, which seemed to me to be appropriate at the time. I liked the juxtaposition of the fragility of these butterfly wings and the sheer power of creating the Milky Way. These two ideas seemed to go together very well."

"The wizard's head gear is actually a bear skin. Above his forehead you can see the nose of the bear, and at the top of his head are the bear's ears. But because the wizard is also the demon, some folk have commented that his ear resembles a horn, especially so on the left hand side!"

"On this new version of the artwork it's much clearer to see that the wizard is standing on a rock. He's not standing in mid-air and he's not flying. This is important, because the whole idea is that the wizard is holding everything together in the world, the waterfall and the rocks. That gives him the solid base from which he's then launching himself into creating the cosmos."

"The demonic side of the wizard is represented by the fact that the side of the rocks facing him is dark, not illuminated – like he's sort of sucked all the light out of them. This contrasts with the wizardry of creating a galaxy. It works better on this new version than on the original."

"At the time I was doing the original piece my girlfriend was Dominy Hamilton [the daughter of painter and printmaker Richard Hamilton, considered the father of pop art]. She was very interested in what I would call 'magical' stuff, things like ley lines and what have you. She had this idea about the symbology of the waterfalls, that they were all about generating life, so I worked on them from that perspective. My inspiration for the waterfalls as I painted them came from images of a number of different Welsh waterfalls that Dominy had."

URIAH HEEP – 'DEMONS AND WIZARDS'

Released: 19 May 1972. Album length: 39.32. Produced by Gerry Bron. Engineered by Peter Gallen. Assistant Engineer: Ashley Howe. Recorded at Lansdowne Studios, London, England, March-April 1972.

1. The Wizard (3.00) – *Ken Hensley, Mark Clarke*
2. Traveller In Time (3:25) – *Mick Box, David Byron, Lee Kerslake*
3. Easy Livin' (2:37) – *Ken Hensley*
4. Poet's Justice (4:15) – *Ken Hensley, Lee Kerslake, Mick Box*
5. Circle Of Hands (6:25) – *Ken Hensley*
6. Rainbow Demon (4:25) – *Ken Hensley*
7. All My Life (2:44) – *Mick Box, David Byron, Lee Kerslake*
8. Paradise (5.10) – *Ken Hensley*
9. The Spell (7.31) – *Ken Hensley*

LINE UP:
Gary Thain – bass
Lee Kerslake – drums
Mick Box – guitars
Ken Hensley – keyboards, guitars, percussion
David Byron – vocals

YOU COULDN'T MAKE IT UP!

INSANE TALES FROM THE ANNALS OF ROCK

DATELINE: SUMMER 1984

BLACK SABBATH MIGHT BE one of the most iconic metal bands of all time, but their lofty position has offered no protection from the curse of the revolving door. Band members in, band members out. Whitesnake clearly win the Lifetime Achievement Award in this category. But the Sabs surely hold the runner-up spot thanks to the comings and goings of a whole army of vocalists. In no particular order – and with some appearing more than once – we've had: Dave Walker, Ozzy Osbourne, Ronnie James Dio, Ian Gillan, Jeff Fenholt (maybe), Glenn Hughes, Ray Gillen and Tony Martin hogging the Sabbath mike stand. Singers gathered in their masses? Well yes, obviously...

There is, however, one name that doesn't appear on this list when perhaps he should. But David Donato's 'was he, wasn't he?' saga as Black Sabbath vocalist is the kind of crazy tale that's impossible to make up!

HAILING FROM Huntington Beach in California, Donato worked as a model while singing in club bands in the early '80s. But his first real musical break came when he teamed up with bassist Glenn Hughes and guitarist Mark St John to form Dali. The band didn't go anywhere, but it was their demo tape (plus a quiet word from Hughes, apparently) that led to Donato receiving an invitation to audition for Black Sabbath after Ian Gillan bailed out. As Donato says in Garry Sharpe-Young's book *Sabbath Bloody Sabbath*, "I auditioned with Tony, Geezer and Bill and that was that. I was in."

The new Sabbath line-up featuring Donato was unveiled exclusively in the 26 July-8 August 1984 issue of *Kerrang!*. They didn't bag the cover, but there was plenty of fanfare inside, with a shot of Donato on the feature's opening page and a double page pic of the revamped foursome. Laura Canyon had written the piece, and had spoken to Donato, guitarist Tony Iommi, bassist Geezer Butler, and drummer Bill Ward. Donato seemed confident in his new role, saying, "It all seems to be going very smoothly. I always had a picture of who the right singer in Sabbath should be – and it was me!"

For his part, Iommi appeared to be relieved they'd found their man after sifting through, "a lot of Ozzys and a lot of Ronnies." He told Laura, "It's been working out quite well since David's arrived," and when quizzed

SABBATH ANNOUNCE NEW SINGER – OR DO THEY?

NEVER SAY DIE!

Armed with a new, unknown singer and a returned, revitalised drummer, BLACK SABBATH prepare to start work on a new studio album. Interview by LAURA CANYON, pix by ROSS HALFIN

IT'S IN the world of Weird guess we. Bands are born who ought to have been aborted, bands die a natural death who ought to have been hung, drawn and quartered, and still other bands are out there suffering from what looks like terminal illness with only their most tepid fans bothering to pay a visit to see how they're getting along.

Take Black Sabbath. Five Ozzy, possibly the greatest HM frontman in the business, spit the dummy and left to go solo, successive flavour James Dio and Ian Gillan, among the greatest singers, follow suit. Tony Iommi is the only Spinal Appare is not. Bill Ward's is in-out like some pendulum.

Last time we talked to Tony and Geezer were out touring the clubs, the stones, the alleyways of Hollywood, searching in vain for someone to step on the album they were due to have out by September. Three short lines in and we're back to that. We begin to venture the anomaly in the entire Rolling Stone Record Guide' that "one has passed them by.

"True fucks are going to answer" the man from Birmingham, England, replies curtly. Certainly on the phone, Black Sabbath had found their frontman, not yet any frontman, another famous by his night, but a Californian version with a set of pipes on him that could raise the dead, a long time pal, a man who's been a part of the frontman at last. And Bill Ward was back in the band and better than ever.

Black Sabbath had no intention of repairing quietly, of creeping out of the back door like an alcoholic at the caddy. They were determined to make a comeback, a triumphant comeback, a comeback that would silence all those critics who'd written them off as has-beens, and remind the world that Black Sabbath were the original and best Heavy Metal bands ever time around.

They were all born to be a band, and almost back on schedule as well. They were absent that, a recent talk, or 'whatever they're called' – Sabbath, Black Sabbath' a November, and they're getting right down to business rehearsing at a converted warehouse in the LA Valley.

The "high spanner" across Sharon Osbourne, Ozzy's Huntington Beach, fat and muscular and dressed in black leather along with an enormous brass bird's-head belt made out of a door knocker, Bill Ward's next, hair tied back in a ponytail, looking like an angelic biker.

Tony Iommi, an imposing six-even, and Geezer Butler are close behind. The six parts are opened and, one at a time, the band members come in to talk.

DAVID FIRST, soft-spoken (especially when you tend to of his mighty singing voice), and modest (especially for a musician from the LA area for his talents as a singer, songwriter and by the whole thing).

"I've been trying to get somewhere for 'if' years and I've been playing a lot longer than that. I've been putting in appearances all the time, and now I think that I've got it to the point where I'm ready to do it."

Dickie his predecessors, David comes to the band as an unknown.

"My opinion is that they just wanted another band member, they wanted to get back to the basics of this, it's be a band, not a set with a singer who's idle. Iommi's one, there's the band. And that's the way I've always wanted it to be as well – otherwise I'd have road to be a solo artist a long time ago. I like to be in a band, I like to be up front, this is us. And they're great about making me feel that way already. It should just get better."

To sort out of various bandy over the years who never made it as big as Ozzy, David made a list of 'dos and don'ts' for the male modelling field, "for money – I did that to keep me simple" the go-go department store catalogues ("I had the short hair and everything") and Chariots Of Fire, the movie, "I auditioned for it, and also got a call from Armageddon, an AAM band fronted by former Yardbirds singer Keith Relf, and "worked out with them for about a month or so. They were looking for a singer because Keith Relf had electrocuted apparently and couldn't get through a song without messing up."

"So I went down, but they never asked me to be in the band, and I wasn't really into it myself. Then Keith Relf electrocuted himself, and everybody went back to England, and that was the last I heard of them – they never did record, never got into a record. The material was dated, it was not what I was into at the time – not English Metal.

"So I was going through the motions, trying to get money up that way to do an original project, and material and how the people, here the record, and I'd got to the point where I'd taken the money to spend – so I was out in Palm Springs one often, it all. Eventually, I had enough, and decided, 'So I was did the club thing, I'm not into it.'

After flirting with Yngwie, Bernie and Paul Gilbert, David finally landed with Chris Slade, Tony Martin, taking the place of the whole thing was a real mixed bag of musical personalities. It was the material and he said:

"If I'd have kept with Mark, that just have been a regular band. But everything's The Dad tape got it off with Kim. 'And doing a solo album drummer who don't going to work with – evolved our own b

"So I'm on the a Sabbath musicals" Yes, I completely telling Don [Arden, manager] that if I'm the three groups of Sabbath, Ozzy and Deep Purple. 'I hugh. But what does same mannequin a was, what will I be Americans who've Iommi is the band

"Nothing seems problem on. Every impression, and the Sabbath thing in the back. The Ozzy be there. I don't be problems and there been any on.

He'll get to meet songs if he comes up with the

David Donato was interviewed and photographed as a member of **Black Sabbath** for *Kerrang!* magazine, only for band leader **Tony Iommi** to later claim the singer was never in the band. What kind of insanity was this?

C·SÉNÉGAS

about whether it might be hard for David to fit in with such a tight-knit trio, Iommi said, "I think it could be like that for a bit. But David's feeling more part of the band now. It'll gel."

SO FAR, so hunky dory, and with a new album and tour on the horizon, Donato was feeling very chipper. So it came as a massive surprise to the singer when, after about six months, he got a call from the band's management office asking him to drop by and pick up payment for services rendered. According to Sharpe-Young's book, Donato asked if he was fired and was told, "No, they think you're great. You're not the problem." The issue was that the band were "not gonna work for a while." Donato went on to say he was told that Geezer and Tony were embroiled in a management dispute.

The *Kerrang!* photo shoot and interview had, it seems, been an almighty cock-up – an embarrassingly premature revelation of the 'new' Sabbath. The band had talked to the press during rehearsals, but crucially before a series of demo recordings with producer Bob Ezrin had been laid down and evaluated. Talking to Sharpe-Young, Sabs keyboard player Geoff Nicholls said, "[Donato] had a good voice, don't get me wrong. But I think the Ezrin tapes showed Tony that it might not have been quite what he was looking for." He went on to add, "As usual, there was a lot of behind the scenes stuff going on."

A LATER interview with Iommi seemed to suggest that despite the big *Kerrang!* feature, Donato had never been officially in the band at all. On Tommy Vance's *Friday Rock Show* in June 1992, Iommi said: "We were auditioning all sorts of different singers... and this Dave Donato was one of the ones we did try a few times... He seemed to look alright and whatever else, and seemed to be okay, but it was just auditions. We never actually had him in as a part of the band. But it happened that *Kerrang!* or somebody came out to do an interview and, of course, he was there at the time, and they took a picture of everybody. So automatically this guy suddenly becomes part of the band – according to everybody else."

TWO WORDS come to mind in this saga of contradictions, and the first is 'Spinal'. How could seasoned pros like Iommi, Butler and Ward allow Donato to be interviewed and photographed with them if he wasn't in the band? And even if Donato turned out *not* to be the right man, why deny he'd ever got the gig when printed evidence showed otherwise? You really *couldn't* make it up! And on the rock scale of silliness, surely this one goes up to 11!

Words by Alison Joy. Cartoon by Christophe Sénégas.

CLOSE ENCOUNTERS

BIZARRE MEETINGS WITH BIZARRE ROCK STARS...

HP guitarist Punky Mendoza reacts with surprise when fans realise HoJo's guitar playing is fake news...

CAN IT REALLY BE TRUE THAT HOWARD JOHNSON IS TO BLAME FOR HEAVY PETTIN'S STALLED CAREER AFTER HE MIMED ONSTAGE WITH THE BAND?

IN THE WAKE OF Def Leppard's phenomenal success with 1983's 'Pyromania', it seemed the time was right for hard rock to be wrestled from the hands of the '70s old guard and placed in the mitts of younger, cooler bands who would still rock hard, but could mould their sound to the demands of American radio. At the age of 19 and writing for *Kerrang!* I was in some ways uniquely placed to comment on how this new form of rock would evolve. I knew nothing about the mechanics of the music business, but I did know what a passionate, rock-obsessed teenager responded to. And I responded big-time to Glasgow five-piece Heavy Pettin.

Vocalist Hamie (left) and guitarist Gordon Bonnar (right) congratulate HoJo on making a total fool of himself

THEY SEEMED like a sure thing. They were young, the girls found them cute, and major label Polydor was prepared to splash out big bucks on breaking the band. By the time Queen's Brian May had been onboarded to produce their major label debut, alongside the highly respected Mack, it seemed like nothing could stop them.

How wrong could I be? Despite the fact that Heavy Pettin's first album, 1983's 'Lettin Loose', had all the trappings of Leppard – pretty melodies, muscular riffs, top-level producers – the band never made the grade. Was it to do with the terrible drawings of the members on the back of the album sleeve? Or was it my fault for arsing about onstage with them and ruining their cred?

BECAUSE I was such a fanboy, I got to know the band members well at that time. Possibly too well. I remember trying to sleep on the floor of their hotel room while two of them were 'engaged' with lady friends! But I digress...

I started hanging out with the band, and if memory serves I ended up at a club gig in Spain in '83 or '84. The Pettin' boys were always up for a laugh and somehow it was decided that it'd be great fun if I were to get up onstage with them to 'jam' on an encore version of AC/DC's 'It's A Long Way To The Top (If You Wanna Rock 'N' Roll)'. I couldn't play a chord, but it seemed like a brilliant idea to mime along and pretend I was a guitar hero!

Guitarist Gordon Bonnar lent me an axe and when the moment came I headed to centre stage, put my foot on the monitor and started furiously mugging as the band rocked out around me.

THIS DECEPTION felt great. The music was hard and heavy behind me, while the crowd was hot and sweaty in front of me. Everything was tickety boo, until some eagle-eyed punter suddenly twigged that I wasn't playing an instrument at all, I was just playing the fool!

Cheers turned to jeers and suddenly there were five or six Spanish rockers down the front flipping me the bird! Suddenly *horribly* self-conscious, I couldn't wait for the song to end so I could beat a hasty retreat before these angry punters tried to beat me! The band, it must be said, thought the whole affair hilarious!

OF COURSE this misadventure didn't have quite the same detrimental effect on HP's career as entering the song 'Romeo' for Britain's 1987 'Song For Europe'. But I still can't help feeling that in some small way I am least partly responsible for their failure to crack the Spanish heavy rock market. And for that I'm truly sorry...

Main photo: Getty Images/Paul Natkin

MY FIRST GIG

DATELINE: 21 NOVEMBER 1979, SEATTLE, USA

Gene and Paul live in '79

Ken Mary: Krazy for Kiss

"THE AUDIENCE REACTION WAS INSANE!"

KEN MARY – WHO'S OCCUPIED THE DRUM STOOL FOR **ALICE COOPER, HOUSE OF LORDS** AND **FIFTH ANGEL** AMONG OTHERS – EXPLAINS WHY **KISS** CHANGED HIS FOCUS FROM JAZZ TO ROCK'N'ROLL AFTER JUST ONE NIGHT IN SEATTLE...

"MY FIRST EVER GIG was a Kiss concert. I was only 11 and had been studying jazz, rudimental fusion and Latin drumming with my teacher. All the same, I had an older friend who loved bands like Kiss, Aerosmith and Rush. He ended up getting me into listening to rock music. I guess back in 1979 at the time of the 'Dynasty' album and the 'I Was Made For Loving You' single, Kiss were starting to attract a lot of younger kids and even families. They were considered 'safe' by then. So my mum knew I loved the music and felt comfortable enough to let me go to see them. I was definitely a fan. I had every poster and album and loved all the songs. I later told [Kiss bassist] Gene Simmons that he owed me a bunch of money because of that, but he didn't quite see it that way!

"IT WAS amazing just to see Kiss standing there on stage. When you're a kid you put these musicians on an enormous pedestal. They were truly heroes to me. I wasn't sure what to expect of the concert, I just knew it was going to be *big*! They opened the show with 'King Of The Night Time World', one of my favourite songs, so from the start I was in heaven. I remember the set that night in Seattle also included 'Love Gun', 'Detroit Rock City' and, of course, 'Rock And Roll All Nite'. Obviously I totally remember the drum solo and Peter Criss's moving drum stage, as well as the KISS sign, the bombs, the flames, the confetti and the amazing light show. For a first concert Kiss was a great spectacle to see – and a tough one to top!

"THE AUDIENCE reaction was insane; there was crazy screaming from start to finish. Everyone loved it. I walked away after the show thinking to myself, 'Jazz is great and everything, but I want to do *that*!' It was one of the best audience reactions I've ever witnessed, maybe barring some concerts I played with Alice Cooper in Detroit in the late '80s. Those Detroit crowds were probably the most enthusiastic I ever saw *anywhere*.

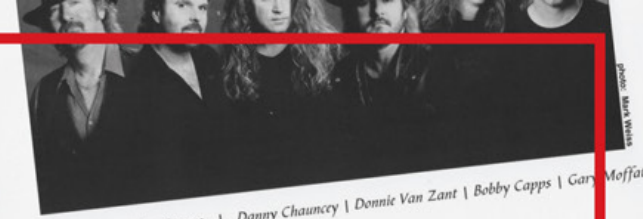
"OF COURSE, less than 10 years after seeing my first Kiss show I was working closely with Gene on the House of Lords albums. I even played with him onstage in Houston one time, which is a personal career highlight. I was also able to see [Kiss guitarist] Ace Frehley play close up quite a bit when Frehley's Comet opened shows on Alice Cooper's 'Live In The Flesh' tour in 1987. I played drums for Alice and had some interactions with Ace, although we didn't really hang out because of our schedules. It was cool to meet him, though, and to see him play.

"I HAVE to give Kiss some credit for being an influence on my own career and I know there are a ton of well known musicians who would say the same thing – if they're being honest!"

Interview by Dave Reynolds. Photos: IconicPix/George Chin; Getty Images/Paul Natkin

OLD-SCHOOL PROMO SHOTS

BACK IN THE '80S ANY ALBUM THAT WAS SENT TO THE MUSIC MAGS FOR REVIEW WAS ACCOMPANIED BY THE OBLIGATORY BLACK AND WHITE PHOTO. HERE'S A GREAT REMINDER OF DAZE GONE BY...



Larry Junstrom | Don Barnes | Danny Chauncey | Donnie Van Zant | Bobby Capps | Gary Moffatt

38 SPECIAL

PHOTOGRAPHER: ADRIAN POPE

STAMPEDE

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YNGWIE MALMSTEEN

THROWN TO THE WOLVES

As metal mutated into grunge at the end of the '80s many of the bands in the scene struggled to adapt. **Dio**, that most traditional of rock groups, was one such act. *Malcolm Dome* talks to the people involved in the making of 1990's 'Lock Up The Wolves' to find out whether the negative reaction to that album is entirely justified...

THE SHADOW CAST BY Ronnie James Dio over the world of hard rock music is immense. His voice – powerful, rich, insistently melodic – was a major catalyst in making iconic acts of his three most popular bands, Rainbow, Black Sabbath and Dio.

With a personality as big as his stature was small, Ronnie was never going to be satisfied being a cog in a bigger wheel. So it was no surprise whatsoever when the man from Portsmouth, New Hampshire left Sabbath in 1982 so that he could call the shots in his own outfit, Dio.

By this time the singer's track record gave him enough clout in the world of metal to generate both fan and record company interest in his new project. Dio's first album 'Holy Diver' – released in May of '83 and featuring Dio, his Sabbath drumming sidekick Vinny Appice, bassist Jimmy Bain and hotshot new Irish guitarist Vivian Campbell – was highly anticipated and didn't disappoint. Tracks like 'Rainbow In The Dark' and 'Holy Diver' itself were soon ranked by supporters as up there with the very best of Ronnie's previous work. The '80s proved to be a boom time for metal and Dio were right at the heart of the action. 1984's sophomore effort 'The Last In Line', 1985's 'Sacred Heart' and 1987's 'Dream Evil' all became important parts of the overall heavy metal canon. But as the 1980s drew to a close, traditional hard rock music was starting to run out of steam. Carbon copy bands were everywhere and a reaction called grunge was clearly visible on the horizon.

Dio's unashamedly traditional approach to the genre put the band squarely in the firing line. Plus they'd lost guitarist Craig Goldy, who'd replaced Vivian Campbell in the band after 'Sacred Heart'. The group was in flux and what Ronnie needed above all was a new killer guitarist.

> "THE LABEL WANTED AN OUTSIDE PRODUCER. RONNIE WANTED TO CARRY ON AS BEFORE, BEING THE SOLE PRODUCER. IN THE END A COMPROMISE WAS AGREED THAT RONNIE AND TONY PLATT WOULD WORK TOGETHER. I HAVE TO ADMIT THAT IT MADE THINGS A LITTLE TENSE AT TIMES."
> **ROWAN ROBERTSON**

"I'D HEARD Dio were looking for a replacement for Craig," recalls Englishman Rowan Robertson, who was just 17 years old at the time. "So I decided to try my luck and sent a demo to Phonogram, the band's UK label. On the tape was a version of 'The Last In Line', together with some unaccompanied solos. It was my idea to send the cassette, but Sean Manning, a friend of mine who went on to play guitar for Quiet Riot, persuaded me to actually go through with it.

"Unfortunately, though, Phonogram misunderstood why I'd sent the tape and when they replied they said that they weren't looking for any session musicians!"

Undeterred, Robertson decided to pass his demo on to the Dio Fan Club. Amazingly, it proved to be a decisive move.

"A few months later I was at home in Cambridge when I received a call from Wendy Dio, Ronnie's wife who managed the band at the time," explains Rowan. "It had taken a while for her to make contact, because despite liking what he heard on the tape, Ronnie was concerned that I was too young for the job. They'd kept searching, but nobody better had come to light.

"Wendy asked me how I'd feel about playing in front of 20,000 people and I was cocky enough to say I'd be fine with it. She then asked if I was doing any gigs in England where Ronnie could come over to have a look. Unfortunately my band at the time, Indiscretion, had ►

Photo: Getty Images/Ann Summa

Ronnie Dio and Rowan Robertson shot in Los Angeles, 10 April 1990

DARK DAYS

nothing booked. So Wendy asked if I'd come out to LA to audition for Dio."

THERE'S A well-known story that suggests Rowan's dad paid for his aspiring guitar hero son to fly to America early in 1989 to make the most of this opportunity. Robertson refutes the tale...

"That's nonsense," he says. "Dio paid for me to get to LA. When I arrived I went straight to the rehearsal studio in North Hollywood. I'll never forget what Ronnie said to me before I'd even started playing. He told me, 'I really want this to work.' That gave me a lot of confidence, because then I knew that Ronnie genuinely wanted me in the band. I remember playing 'Stand Up And Shout', 'Rainbow In The Dark' and 'The Last In Line'. Everyone seemed pleased with the way it had gone. I'd been given the chance to do my best and that was all I could ask for.

"I was out in LA for a week and went for a second audition, after which I was told I was in the band! I went back to England to pack up my things and then moved to LA permanently."

"There was nothing prepared for the next album when I joined," reveals Robertson. "We started from scratch, spending 10 months working on material, five days a week, in sessions that lasted from two in the afternoon until eight at night. Everybody was involved. Sometimes Ronnie would look at me and ask what ideas I had to kickstart something. Other times somebody else would come through. There were no hard and fast rules about how we wrote."

AT THIS point Robertson was working with the same Dio line-up that had recorded the previous album, 'Dream Evil' – with the obvious exception of the departed Craig Goldy. Five months into the process, however, both bassist Jimmy Bain and keyboardist Claude Schnell suddenly left the band.

"I can't actually say what happened with them," says Robertson. "But it was Ronnie who made the decision."

"Jimmy was in and out of the band many times," reveals Wendy Dio. "Ronnie loved Jimmy and Jimmy loved Ronnie, but sometimes they had to part for a while."

Schnell's replacement was Swedish keyboard wizard Jens Johansson, and Wendy Dio says his selection was clear and obvious.

"Ronnie had seen Jens Johansson performing with Yngwie Malmsteen and was blown away by his playing. I remember Ronnie saying what a brilliant, brilliant musician Jens was."

"I got a phone call asking if I'd like to join the band," says Johansson. "Simple as that!"

"There were no auditions for the new keyboard player," confirms Robertson. "It was always going to be Jens."

Finding a bass player proved to be more complicated, though, as there was no one in the frame for the gig.

"We held auditions, which meant interrupting the writing process," sighs Robertson. "A few people were considered. I recall Anthony Esposito [who would later joined Lynch Mob] and Tommy Henriksen [formerly of Warlock] both tried out. But in the end we went for an unknown guy from New York called Teddy Cook."

Ronnie checks out the sandwich menu at his favourite Toronto deli

Photos: Getty Images/Michael Ochs Archives; Getty Images/Ron Galella/WireImage

FOR A band that had been stable for a number of years, this was a major upheaval. But things were about to get worse toward the end of 1989 when drummer Vinny Appice, who'd been working with Ronnie since Black Sabbath's 'Heaven And Hell' tour back in 1980, suddenly announced that he was leaving too. According to Dio fan site *www.dio.net*, Appice left the band on 28 December, with the group due to begin recording on 20 January of the following year. Vinny refutes this timing.

"I really don't think it was that close to the band going in to record," says Appice. "I think I told Ronnie I was leaving a little earlier than that. The reason I decided to go was because Dio was now a different band. For me, the magic of what we once had wasn't there any more, so I felt it was the right time for me to try some new things. Unfortunately that meant parting with Ronnie."

"I know that Ronnie was very pissed off with Vinny making the decision to leave so close to when we were due in the studio," says Rowan Robertson. "I seem to remember it was at the end of 1989, maybe just after Christmas. But I'm sure Vinny had been considering his position for a while.

"Given how little time we had in hand, Ronnie decided there were only two options for a drummer. One was Aynsley Dunbar and the other was Simon Wright. In the end we went for Simon. I'm not sure if that was because Aynsley wasn't available, or because he had no interest in the job. But that didn't matter, because Simon worked so hard to learn all the drum parts in such a short space of time. He turned out to be the right man for the job."

Ronnie and Sabbath bassist Geezer Butler at the Foundations Forum Awards, 3 October 1991, Los Angeles, California

"MAYBE THE WRITING WAS ON THE WALL WHEN GEEZER BUTLER CAME TO ONE OF OUR SHOWS IN MINNESOTA. HE ENDED UP ONSTAGE PERFORMING 'NEON KNIGHTS' WITH US AND HE AND RONNIE TALKED FOR AGES AFTERWARDS."
ROWAN ROBERTSON

NOW ONLY Ronnie remained from the line-up that had recorded 'Dream Evil'. But the album the new band was working on would also see the singer in a significantly altered role. Whereas Ronnie had been credited as sole producer on each of Dio's previous four studio albums, 'Lock Up The Wolves' saw the well-respected Tony Platt employed in a co-producer role. Robertson says it wasn't the band's decision to bring Platt in.

"The label wanted an outside producer," he says. "Ronnie wanted to carry on as before, being the sole producer. In the end a compromise was agreed that Ronnie and Tony would work together. For the most part they got along very well. But when Ronnie wanted something done a certain way he made it very clear that things would happen that way. I have to admit that it made things a little tense at times.

"There was an enquiry through my manager for me to get involved with the Dio album," remembers Tony Platt. "So I met up with Ronnie and we got along very well. He fully understood the whole process and the importance of working as a team.

"I enjoyed the experience for the most part. I didn't choose the studio [Granny's House in Reno, Nevada] and that led to some difficulties. Reno in the winter was a little strange – we even got snowed in! Reno is like Las Vegas with even less style – a bit like living in a pinball machine! But Rowan was fun to work with and I already knew Simon from AC/DC and Jens from Yngwie Malmsteen, so that was fine.

"Ronnie worked hard and was very demanding in terms of getting things right. He knew what he wanted and would keep pushing until he got it the way he heard it in his head. That could be a little difficult, because I felt there were things we could've done better if there had been a more open attitude. I didn't feel the songs were his best, either, but that was an area where it was difficult to influence change."

"WE WERE in Reno for about eight weeks in total, but we had a great time," remembers Robertson. "We went to a local bar a lot and played with the band there on more than one occasion. The place was full of marines and we had a lot of fun.

"I was definitely wide-eyed and innocent, because I'd never done anything as big as that before. But Ronnie was very encouraging. He said to me, 'You're in this band because you're good enough. Now prove it with your playing.' He always knew what he wanted from everyone and was brilliant at putting the songs together. Sometimes, though, I felt him getting frustrated with me, because I wasn't able to play something the way he felt it should be played. That was down to my inexperience more than anything else.

"When we were putting a song together, Ronnie would often go home at night with the various parts and return the following day with it all in place. He'd work on it all night if necessary. But then that was Ronnie... always the perfectionist."

The singer even came up with the album title before there was a song called 'Lock Up The Wolves'. ►

DARK DAYS

"We were rehearsing at Sound City in LA," remembers Robertson. "One day Ronnie came in and said, 'I have the perfect album title!' It was only afterwards that we worked on a song called 'Lock Up The Wolves'."

Dio's mystical lyrics have often been the subject of intense fan scrutiny. But not all of the words came from his fantastical imagination.

"Not at all," laughs Robertson. "The song title 'Evil On Queen Street' was actually the name of a sandwich on the menu of a deli in Toronto! Apparently, Ronnie and the band used to go there a lot when they were in the city."

> "I FELT THERE WERE THINGS WE COULD'VE DONE BETTER IF THERE HAD BEEN A MORE OPEN ATTITUDE. I DIDN'T FEEL THE SONGS WERE RONNIE'S BEST, EITHER, BUT THAT WAS AN AREA WHERE IT WAS DIFFICULT TO INFLUENCE CHANGE."
> **PRODUCER TONY PLATT**

The 'Wolf Pack' take the applause

'LOCK UP The Wolves' was released in May 1990, but proved to be a big commercial disappointment. It only made it to number 61 on the US *Billboard* album chart, making it the worst-performing Dio studio LP up to that point. It was the same story in the UK, where 'Lock Up The Wolves' became the first Dio studio album not to make the Top 20, peaking at number 28.

Rowan Robertson feels it was inevitable that the album would fail: "Things were changing in the music industry and Ronnie knew it was going to happen," he says. "But he wanted to hold on to the sound that had been his trademark since Rainbow days. The record label was pretty indifferent to what we'd done on 'Lock Up The Wolves', and didn't give us much marketing or promotional backing. So it was no shock when the sales were a lot less than we'd hoped for.

"When we went on the road in support of the album the audiences were still great to us. But it was obvious that attendances were down. It was tough, especially for Ronnie, to see what was going on."

Despite licking their wounds following such a sales decline, most of the band were nonetheless looking forward to working on another album. Instead, Ronnie Dio dropped a bombshell.

"Ronnie and I started getting together at his house to work on song ideas," says Robertson. "Then one day he told me he'd been asked to re-join Black Sabbath and was going to take up the offer. Was it a shock? In some ways I suppose it was. But I think that offer had been on the table for a while.

"Maybe the writing was on the wall when [Sabbath bassist] Geezer Butler came to one of our shows in Minnesota [at the Roy Wilkins Auditorium in August of 1990]. He ended up onstage performing 'Neon Knights' with us and he and Ronnie talked for ages afterwards."

THIS VERSION of Dio was over by 1991 and the general consensus was that 'Lock Up The Wolves' was the weakest album in the band's history. But is that true? Listening now, it's a much better, more forward-thinking set of songs than people believed. Understanding the trend at the time of moving toward heavier rock, 'Lock Up The Wolves' is a tougher-sounding release by Dio standards. Given time, it's not hard to imagine that this incarnation of the band could have gone on to create some fine music.

"We never got as far as finishing anything for a second album," says Robertson. "All we had were some basic ideas before Ronnie went off to join Sabbath."

ONCE DIO fell apart Robertson moved into session work, produced instruction videos for guitar players, and played in bands including Bang Tango and DC4. A project with former Lynch Mob vocalist Oni Logan eventually saw the light of day when an album, 'Revisited', was released under the name Logan-Robertson in 2001. Right now Rowan performs as part of the *Raiding The Rock Vault* show in Las Vegas, celebrating the classic rock era alongside numerous other top musicians from the scene. Looking back at his short but formative time with Dio, the guitarist is objective.

"I never went into a working relationship with Ronnie as a starry-eyed kid with amazing expectations," he says. "I took everything as it came. But getting such an opportunity was – and still is – the gift that keeps on giving, even though I do blow hot and cold on what I think of 'Lock Up The Wolves' now. What I do know, though, is that it's certainly not as bad as some people say it is. It features some good songs and performances.

"Where do I rate it in the Dio catalogue? That's a hard one to answer. For me, the best Dio albums are 'Holy Diver' and 'The Last In Line'. 'Lock Up The Wolves' is a different kind of album. That record will never define Dio as a band, but it doesn't let the legacy down. It's certainly heavier and perhaps a little more in line with the way hard rock and metal was going at the time.

"I still feel that if we'd stayed together and done a second album, then things would've really worked out the way we all hoped. I think we needed another record to win people over, but we never got that chance. So we'll always be judged on what people see as the failure of 'Lock Up The Wolves'. Ronnie liked the record, though, and it wasn't his fault that the sales were bad."

Photos: Mark 'Weissguy' Weiss

Jackson

EYEWITNESS

Dateline:
16 October 1974 - 10 January 1975

THE MAKING OF 'THE MYTHS AND LEGENDS OF KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE'

When former Yes keyboardist and prog genius **Rick Wakeman** suffered a heart attack in 1974, he spent time in hospital plotting a grandiose concept project based around the legend of King Arthur. But was the album he released in 1975 *really* about that at all? *Jerry Ewing* investigates...

"IT SOUNDS LIKE THE grandiose kind of folly that only a millionaire pop star would or could perpetrate," wrote *The Sunday Times* newspaper back in March 1975 when virtuoso keyboardist Rick Wakeman released his third solo album, 'The Myths And Legends Of King Arthur And The Knights Of The Round Table'. One can only wonder what they'd have said if they'd been aware of how he intended to bring his new historical concept album to the stage. The then-26-year-old wanted to do something spectacular, but plans for a major English show – at Tintagel Castle in Cornwall or London's Wembley Stadium – came to nothing. Eventually, though, the former Yes man surpassed everyone's expectations when, between 30 May and 1 June 1975, he presented his 'King Arthur' *as an ice show* at the Empire Pool, Wembley (later renamed Wembley Arena). It featured Wakeman and his English Rock Ensemble band, 19 international ice skaters, an orchestra, a choir, and a narrator.

BUT IT isn't surprising that Wakeman could draw 27,000 people to witness this crazy scheme. Despite his youth, Rick was already a big noise. He rose to prominence playing Mellotron and electric harpsichord on David Bowie's 1969 breakthrough hit 'Space Oddity', then appeared on Bowie's 1971 album 'Hunky Dory' and 1972's 'Ziggy Stardust'. Always busy, Wakeman joined folky prog rockers the Strawbs in 1970 before replacing Tony Kaye in Yes the following year. Between 1971 and 1973 Yes released three important studio albums – 'Fragile', 'Close To The Edge' and the sprawling 'Tales From Topographic Oceans' – all of which helped turn the band into an arena act in America.

All was not well, however. Wakeman believed 1973's 'Tales...' was a disjointed and over-ambitious affair. For a musician who'd shown a clear liking for big themes and expansive music himself, that was saying something. Having already released his first solo album, 'The Six Wives Of Henry VIII', earlier in 1973, Wakeman followed up with a musical interpretation of French writer Jules Verne's 1864 sci-fi classic *Journey To The Centre Of The Earth*. It hit the number one spot on the UK album charts on 18 May 1974 – Wakeman's 25th birthday. That same day he informed his manager, Brian Lane, that he was leaving Yes. Awkwardly, Lane was also Yes's manager.

WHETHER IT was through stress or overwork as he strived to make a success of a solo career isn't clear, but excessive drinking and smoking were certainly taking their toll on Wakeman's health. After a Crystal Palace Bowl show in July 1974, where he'd been prescribed morphine by a doctor to combat the pain of a hand injury, he suffered a minor heart attack. It wasn't at all certain that Rick would be able to pick up his career again, so 'King Arthur' might never have even got off the starting blocks...

WAS THE HEART ATTACK EPISODE AT SUCH A YOUNG AGE A WAKE-UP CALL ABOUT YOUR LIFESTYLE?
"Well, the whole medical approach to something like a heart attack has changed so much over the years. These days you'd be in and out within days. But back in the mid-'70s they kept you in for ages. My stint at Wexham Park Hospital in Berkshire was a nine-week stay."

IS IT TRUE THAT A SPECIALIST AT WEXHAM PARK ADVISED YOU TO GIVE UP YOUR MUSIC CAREER?
"It is true – and I wasn't very happy about it! I very clearly remember this specialist asking my manager, Brian Lane, if I'd made enough money to stop working. I'd done pretty well out of being in a band, but I hadn't made anywhere near enough to be able to give up completely and live off what I'd made. I'd already made my mind up that I'd start working on what would become 'King Arthur' and yet here I was, suddenly faced with the idea that I actually couldn't do *any* work any more."

DID YOU THINK YOU MIGHT HAVE TO COMPROMISE AND DO SOMETHING LESS CHALLENGING? A FEW POP SONGS, MAYBE?
"No. I can clearly remember saying that if I had to

Photo: Getty Images/Fin Costello/Redferns

EYEWITNESS

Dateline:
16 October 1974 - 10 January 1975

The legend of King Arthur? On ice? Well why ever not?

stop working, then I didn't want to go on. I wasn't being suicidal or melodramatic, but I genuinely didn't want to do anything other than make music, and only the kind I loved to make. It was all I'd ever wanted to do and I really couldn't see myself doing anything else."

SO WHAT MADE YOU DECIDE ON KING ARTHUR AS SUITABLE SUBJECT MATTER?

"Well, I love reading and I love good stories. That's why I'd done my musical interpretation of Jules Verne with 'Journey To The Centre Of The Earth'. 'Six Wives...', meanwhile, was inspired by a book called *The Private Life Of Henry VIII* by Nancy Brysson Morrison. I'd picked it up at an airport when I was touring with Yes, read it on a flight and thought it would make a great story for a concept album. I'd always been into the King Arthur legends and felt the same way about them, that they'd work musically. When I was a kid I stayed on a farm in Cornwall near Tintagel, which was supposedly where Arthur's castle was, and the memory stuck with me. I'd always planned to do an album about Arthur, even before I'd recorded 'Six Wives...' and 'Journey...'."

DID YOU START WORK ON THE SONGS IN HOSPITAL? I HEARD SOMEONE HAD TO SNEAK A CASSETTE RECORDER IN FOR YOU TO PUT YOUR IDEAS DOWN...

"Oh yes, all true. It's bloody boring being in a hospital bed for that long and I was determined to get cracking on 'King Arthur'. The first piece I started composing in my head was 'The Last Battle', which is the final piece of music on the album. But I had to keep track of what I'd come up with in my head and that was difficult. That's why I got someone to sneak a cassette recorder in to the hospital, so I could hum my musical ideas into it and keep track of how everything was going to fit."

HOW QUICKLY DID THE SONGS COME TOGETHER?

"I remember reading a stack of books on the subject, maybe seven or eight. I even read a children's book about it all. I tried to work out the best stories, largely the better-known ones, to base the album around, and then make the music fit. It took a while."

HOW DID YOU FIND MUSICIANS FOR THE PROJECT?

"Oh, I just went with my regular band, the English Rock Ensemble, who'd worked with me on 'Journey...'. I think Jeffrey Crampton might have replaced Mike Egan on guitar, but they were just my regular band. My record label seemed a bit surprised, because I guess they thought I'd have this superstar group. But these guys were my mates from down the pub. I preferred it that way."

HOW ABOUT THE CHOIR AND ORCHESTRA?

"The English Chamber Choir had worked with me on 'Journey...' as well. They did the 40th Anniversary tour for 'Journey...' with me [in 2014], incidentally. Lovely people. The same for the orchestra. I'd had the London Symphony Orchestra with me for 'Journey...', and for 'Arthur' we used the New World Orchestra, which featured members of the LSO."

DO YOU HAVE ANY STRONG RECOLLECTIONS OF THE ACTUAL RECORDING SESSIONS?

"The recordings themselves were pretty serious events as there was a lot of money at stake, but the recording of the solo on 'Merlin The Magician' has a story to it. Solos are always difficult on records as the truth is, they're not solos once they've been recorded. They become an integral part of the track and people get to know them, so it's important to get it recorded quickly so it's inspirational. I tried on and off for several days to do the Moog solo on 'Merlin...', but it never worked out. The more I played it, the less inspirational it became. So I left it until it was almost the last thing to do on the album.

"We were recording in Studio 3 at Morgan Studios. Across the road was the bar. It was early evening and I said to the band and my engineer, 'I'm going over to the bar for a few whiskies. When I come back I'll record the solo, so please be ready as I could be a bit pissed.'

"I had more than a few, came back in feeling a little dizzy, shouted 'go into record,' played a solo and then slumped in a chair and fell asleep. I woke up a few hours later feeling terrible – and had a few more drinks. I was then taken home, thinking I'd listen to the solo in the morning. I came back to the studio the next day, really excited to hear it. I sat in the control room with a strong black coffee and listened. On first hearing I thought it was total crap. A second hearing confirmed this. I did the solo one more time that afternoon, stone cold sober – and it came out great."

HERE'S THE BIG QUESTION. WHY DID YOU DECIDE TO PROMOTE THE ALBUM WITH SHOWS *ON ICE*?

"I'd always had the idea of doing a spectacular show for 'King Arthur'. We looked at Tintagel and then Wembley Stadium, but in the end I decided the best place for it was the Empire Pool at Wembley. The problem was, they were freezing the pool for an ice show and back then it took something like two weeks to freeze up. But I actually knew a lot of ice skaters, because my solo work would often get used for ice shows. So I figured that if they were already freezing Wembley, why not do the shows on ice?

"I had a meeting in London where they basically told me we couldn't do this. So I left thinking 'I need a drink' and popped round to [influential music magazine] *Melody Maker* to see if a writer friend fancied one. We went to the pub next door, and this friend asked me what I was up to. Now I knew the *Maker* went to press that night and would hit London newsstands in the morning. So I said, 'Keep this between you and me...', knowing full well he wouldn't, and told him I was doing a 'King Arthur' show on ice. Next morning my manager calls me at home saying 'You've done it now, it's all over the front of the *Melody Maker*!' And that's how I ended up performing 'King Arthur' on ice."

YOU LOST MONEY ON THAT PRODUCTION, THOUGH, AND THE WHOLE AFFAIR IS OFTEN RIDICULED...

"People often cite it as one of the biggest mistakes in rock. But it also gets voted in polls as one of the best shows ever. And it *almost* made money. We were doing three nights and had a matinee planned, but it got cancelled. If that had happened we'd have made a small profit."

YOU RE-RECORDED 'THE MYTHS AND LEGENDS OF KING ARTHUR...' IN 2016 WITH ADDITIONAL MATERIAL, AND PERFORMED IT AT THE O2 THAT SAME YEAR. HAVE YOU THOUGHT ABOUT PUTTING IT BACK ON ICE?

"Funny you should ask that. I was talking to [ice-skater] Robin Cousins recently about that very idea. He was telling me that given the way things have changed in recent years about how they put on ice shows, it wouldn't be very difficult to stage 'Arthur...' on ice again – and to do it better than before. I said, 'Expect to hear from me.' Even when I was talking to Brian Lane about the idea recently he said it was something he could envisage working. I said, 'When I said that to you back in 1975 you had your head in your hands!' He just replied, 'I think I understand you these days.'"

IN SPITE OF THE NAYSAYERS, THE ORIGINAL 'KING ARTHUR' WAS A BIG SUCCESS, MAKING IT TO NUMBER TWO ON THE UK ALBUM CHARTS. HOW DO YOU LOOK BACK ON IT NOW?

"In quite a different way to how I did when the album originally came out... I have to tell you a story about what happened to me recently. I was doing some piano shows in Europe. Now when I do those in the UK it's a mix of me telling stories and playing the music. When I go abroad, I tend to concentrate on the music, more often than not because of the language barrier. Anyway, one of the shows was in Lugano in Switzerland, and the promoter said I should do the stories as well, because the locals spoke very good English.

"So I got up and played a few bits from 'Six Wives...' and then I got to 'King Arthur' and it went really weird. I started talking and relating tales of the stories behind the music, but it was almost like another voice was speaking. I came off stage and the promoter said, 'Did you see the audience? Half of them were in tears.' In relating the stories behind the album I suddenly realised that with things like 'The Last Battle' I wasn't just writing about the legends. I'd also been writing about *me* and the predicament I was in at the hospital at that time. Something like 'Sir Lancelot And The Black Knight' was really about me as well. I was Lancelot, and The Black Knight was the heart attack. Subconsciously I'd not only been writing about these stories that I loved so much, but also about what I was going through at the same time. And that's why I relate to 'King Arthur' on a much more personal level today."

"IN RELATING THE STORIES BEHIND THE ALBUM I SUDDENLY REALISED I WASN'T JUST WRITING ABOUT THE LEGENDS. SUBCONSCIOUSLY I'D NOT ONLY BEEN WRITING ABOUT THESE STORIES THAT I LOVED SO MUCH, BUT ALSO ABOUT WHAT I WAS GOING THROUGH AT THE SAME TIME."

RICK WAKEMAN
"THE MYTHS AND LEGENDS OF KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE'
Recorded: 16 October 1974 - 10 January 1975
Released: 27 March 1975

LINE UP
Rick Wakeman – synthesizers, keyboards, grand piano
Gary Pickford-Hopkins – lead vocals
Ashley Holt – lead vocals
Jeffrey Crampton – lead and acoustic guitars
Roger Newell – bass
Barney James – drums
John Hodgson – percussion
Terry Taplin - Narrator
New World Orchestra
English Chamber Choir

Produced by Rick Wakeman
Recorded: Morgan Studios, London, England

TRACK LISTING
Arthur (Rick Wakeman)
Lady Of The Lake (Rick Wakeman)
Guinevere (Rick Wakeman)
Sir Lancelot And The Black Knight (Rick Wakeman)
Merlin The Magician (Rick Wakeman)
Sir Galahad (Rick Wakeman)
The Last Battle (Rick Wakeman)

Photos: Getty Images/Michael Ochs Archives; Getty Images/Michael Putland

Anthrax photographed on a New York rooftop, 1988. L-R: Charlie Benante (drums), Dan Spitz (guitar), Joey Belladonna (vocals), Frank Bello (bass), Scott Ian (guitar)

'THRAX

Pioneers of what became known as thrash, Anthrax really did change the face of metal music in the '80s. *Howard Johnson* watched the band at close quarters during that genre-defining era and now catches up with guitarist Scott Ian and drummer Charlie Benante again to relive those amazing times…

"HOW DO I LOOK back on the '80s? Well I just think it's amazing and incredible that it all happened, that we were able to do this, that we started from absolutely nothing and yet by the end of 1989 we were an arena headlining act – after just eight years. It's *mind blowing* to me! Even though I don't really like using the term because it sounds a bit crass, it really was a magical time. We were just a bunch of kids. We didn't know anything other than that we loved to bang our heads and thrash. We wore T-shirts that said 'Kill Poseurs'! We were just a bunch of f*cking metalheads, but look at what we did, look at what we accomplished. Howard, there truly was a wizard in a cave somewhere waving a magic wand, because how the f*ck we did it… I have no idea."

Scott Ian is speaking to me from his home in California and we're both enjoying reliving the madness of the '80s thrash metal explosion and his band Anthrax's part in creating an entirely new form of rock music. The fact that the guitarist now resides on the US West Coast is, perhaps, a perfect summation of just how much things have changed in the 35-plus years since what would eventually become known as thrash metal first took form. When Anthrax came out of the blocks in the summer of 1981 Scott Ian Rosenfeld was 17 years old, a massive heavy metal fan, and a hardcore New Yorker. Everything about the young man born in Queens screamed East Coast, from accent to attitude. Had you told Ian that one day he'd be a settled family man living in laid-back California he'd have called you insane. And yet here he is, 54 years old and etched into the rock

METAL!

history books as one of the inventors of thrash. It's been a long, weird trip since the days when Scott and best buddy Danny Lilker walked to school every day dreaming of emulating their heroes Iron Maiden and Motörhead...

"Danny and I were best friends," confirms Scott. "But there was this other guy, Neil Turbin, who used to be in a TV studio production class we had with our teacher, Mr Friedman. It was a cool class that basically revolved around us dicking around doing stupid things and filming them. Well, Neil had long hair and a leather jacket like us, so we realised we were from the same planet."

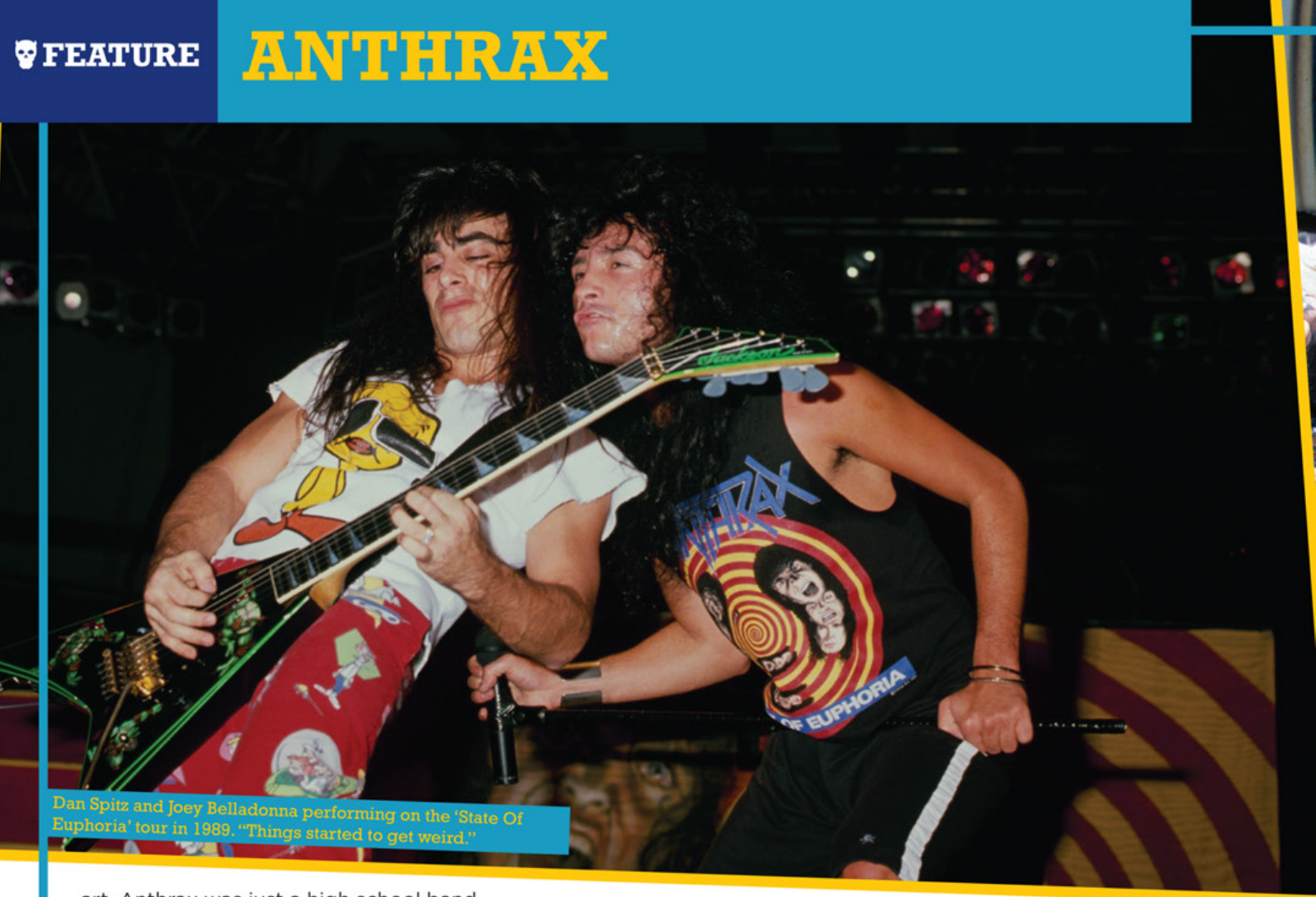
SCOTT GRADUATED in 1981 and started Anthrax that summer. Turbin didn't join until '82, though, when the band started playing dates around the New York and New Jersey area. But it wasn't until a good few months later that drummer Charlie Benante came onto the scene to put some essential rhythmic backbone into Anthrax.

"Scott and I would go to the same shows and we had similar friends, even though we lived in different parts of New York," says Benante, who now resides in Chicago. "He lived in Queens, I lived in the Bronx. We met through a mutual friend and he asked me to be in his band."

"It took a few months from the first time we jammed with Charlie for me to persuade him to join Anthrax," admits Scott. "Danny and I just knew immediately that he was the guy for us. We said, 'We'd love you to be in the band.' And I still remember to this day what he said to me. He said, 'What does that *mean*?' Well, I didn't really know how to answer that question. I said, 'Well, you'll be the drummer and we'll try to play shows and make albums.' Charlie said, 'Really? How do you *know*?' My answer was basically, 'I just *know*.' He was on the fence...

"I was maybe 18 at the time and was unsure, because I was going to art school and really wanted to focus on that," explains Charlie. "But I'd been playing drums all my life, so kinda wanted to do that as well. The trouble was, I'd been in other bands prior to that and had hated it. I didn't like the vibe, mainly because I didn't like playing other people's songs, so I retreated back to ►

Photo: Mark 'Weissguy' Weiss



Dan Spitz and Joey Belladonna performing on the 'State Of Euphoria' tour in 1989. "Things started to get weird."

art. Anthrax was just a high school band. Scott and those guys were doing demos, but it wasn't anything I considered serious." So what persuaded you to throw your lot in with them?

"It was because I quickly realised that Scott wanted it more than anything in life. Back in those days he f*cking worked *hard* on it. Whatever he had to do, he did. And I think Scott and I both knew we had to find the right people for the puzzle to be complete. At first there was me, Scott, Danny Lilker and Neil Turbin. There was another guitar player who was kind of on the way out. But then we got this guy Dan Spitz to come in – and that's the line-up that recorded the first album."

> "THE TERM 'THRASH METAL' CAME MUCH LATER. I DON'T REMEMBER ANYONE CALLING IT THRASH THAT EARLY. AT THE TIME I DIDN'T REALLY UNDERSTAND WHY WE HAD TO BE CATEGORISED ANY DIFFERENTLY FROM MOTÖRHEAD OR MAIDEN OR PRIEST."
> **SCOTT IAN**

While Scott and Danny were hardcore Maiden, Motörhead and Priest fans, Charlie had more eclectic musical tastes.

"The first couple of Anthrax songs I heard had a little bit of Maiden and Priest influence for sure, but I liked them, I thought there was something there. But I loved bands like the Sex Pistols, The Clash and Generation X, as well as things like Discharge and GBH. Still, the idea of being in a band that sounded like Motörhead meets Iron Maiden with more speed was fine by me."

ANTHRAX'S BIG break wasn't long in coming after they crossed paths with a certain Jon Zazula.

"Jonny Z was just a guy with a stand at a flea market in New Jersey who happened to share the same interests as us," explains Charlie. "He imported a lot of the records we were listening to, so we felt a kinship with him. He was the guy who brought Venom over to the US for the first time, and I was such a huge Venom fan. So Jonny had credit in the bank with me."

"It was through Jonny Z that I heard Metallica's 'No Life 'Til Leather' demo," explains Scott. "That was pretty pivotal."

Indeed it was. Zazula had discovered Metallica and wanted to start a record label (Megaforce) to allow the San Francisco band – making metal music that was far too extreme for the majors – to release an album. In early 1983 he brought Metallica to the East Coast to record, and asked the Anthrax guys to meet them.

"Jonny asked me and Danny Lilker if we would meet them when they got to the Music Building in Queens where we rehearsed. Well that was all good, except Jonny hadn't told the Metallica guys that they'd be *living* in this burned-out squat of a building. They said 'Where are we staying?' I said, 'I don't know. Didn't Jonny *tell* you? Are you going to a hotel? Are you staying at *his* house? What's the plan?' I had to find a payphone and make a call to Jonny in New Jersey to ask what was going on. He said, 'Well, they have to stay there. Maybe you have a couple of sleeping bags they can borrow.' I thought, 'Oh great, *that's* going to go down well.' But that's what happened. We gave Metallica a refrigerator and a toaster because they needed it more than we did!

"It was ironic that the New York metal scene only really got started because a band from California showed up.

"We didn't know there were rules"

HoJo with Charlie and Scott at Compass Point, Nassau, Bahamas, 1986

Jonny had a bunch of shows booked for Metallica and we got to play most of them. But there was no *scene* up until then. Jonny also brought Raven in from England and Anvil from Canada, which is amazing when you think about it."

METALLICA'S 'KILL 'Em All' album was released on Megaforce Records in July 1983 and created a buzz for the band's turbo-charged interpretation of metal music. Sales quickly indicated that there was an audience for it, which convinced Zazula to look for more of this type of music to release. Liking one of Anthrax's early demos, he committed to funding a single, 'Soldiers Of Metal'. Impressed by the results ("It had a fresh sound to it" – Charlie), Zazula gave Anthrax the go-ahead to record a full album for Megaforce.

"There were five songs that the band already had before I joined that ended up on 'Fistful Of Metal' [which was released in January 1984]," explains Charlie. "But after I joined we started writing differently. Songs like 'Death From Above', 'Deathrider' and 'Metal Thrashing Mad' came out and it was obvious that they were giving us a new sound and a new identity."

"I love a lot of the songs on 'Fistful Of Metal'," says Scott. "But I hate the mix, because I feel my rhythm guitar is nowhere near where it needs to be. It's crushed by the drums."

Was that Charlie's fault?

"No, that was [producer and The Rods drummer] Carl Canedy's fault. He refused to fix it and we didn't know any better. It was our first album and I didn't know how to speak up for myself. I remember at the time saying, 'I feel my guitars are too low.' But I was told not to worry and that everything would be fine. The rhythm guitars on 'Death Rider' should be tearing your head off and they're not. They're buried. I love some of the songs, but I can't stand the mix. Some day I'd love to remix that album."

IT WASN'T long before personal tensions began to mount within the band. Dan Lilker left Anthrax to be replaced on bass by Benante's nephew, Frank Bello. But that wasn't the end of the line-up changes...

"When we toured the 'Fistful Of Metal' record we found out who was going to last and who wasn't," says Benante, bluntly. "The four of us bonded and the one guy who didn't bond was our singer. We just knew it wasn't right. Neil Turbin was a different type of person. He couldn't hang, you know? Neil would pull stuff like not taking his turn driving the van. The back seat was for him and only him because he was the singer. We were like, 'F*ck this diva stuff. You gotta *earn* it!' Coming from The Bronx we were like, 'Who *is* this f*cking guy? We knew he'd never be one of us."

Turbin was replaced for a short time by Matt Fallon, but things didn't work out with him either, paving the way for the band to recruit New York State vocalist Joseph Bellardini, who went by the name of Joey Belladonna. Belladonna was three years older than Scott Ian and with an avowed liking for acts including Kansas, Foreigner, Journey and Rush, he had much more traditional tastes than the guitarist. Was Scott worried that Joey might just be too wimpy for Anthrax?

"I wasn't worried at all. As soon as Joey opened his mouth at his audition and started singing Journey or Foreigner or Deep Purple or whatever it was, we all knew he was the man for the job. We all turned around and looked at each other and said, '*That's* the guy.' The thing is, we always saw ourselves as a Priest or as a Maiden-type band. We always wanted a *singer*, you know, a Rob Halford or a Bruce Dickinson."

"I thought that was the one thing that set us apart from the bands we were getting lumped in with," ►

Photos: Getty Images/The LIFE Picture Collection; Mark 'Weissguy' Weiss

ANTHRAX

Did Anthrax pay a price for associating themselves too closely with rap music?

agrees Charlie. "We wanted someone who could sing like a Bruce Dickinson or a Steve Perry. That was what set us apart from the other groups."

As fans were drawn to this extreme new form of metal music, it was almost inevitable that someone would start looking for a tag to describe it.

"The term 'Thrash Metal' came much later," says Scott. "I don't remember anyone calling it thrash that early. At the time I didn't really understand why we had to be categorised any differently from Motörhead or Maiden or Priest or any number of bands that we loved and that were all considered metal. We felt that we were a heavy metal band, and that's what we called ourselves. If people had asked me what kind of band I played in back in '84, I'm pretty sure I would've said a heavy metal band. So I couldn't really understand why we were being called something else.

"I think the term 'Power Metal' was already around in 1982 or '83, because I seem to remember that Accept were called power metal. Raven were self-proclaimed 'Athletic Rock', which was a terrible name. We definitely didn't want to be called *that.* But we did sound different to Iron Maiden, so I guess people needed another term to describe us. 'Speed Metal' was a term that was going around fairly early too. I can remember that our first European tour in early '86 was us, Overkill and Agent Steel. That was billed as 'The US Speed Metal Attack'.

> "I LOOK BACK WITH SO MANY GREAT MEMORIES. I ACCOMPLISHED THE MUSIC I HEARD IN MY HEAD AND TO THIS DAY WHEN I'M ONSTAGE PLAYING THESE SONGS IT'S STILL ABSOLUTELY GENUINE."
> **CHARLIE BENANTE**

WHATEVER THIS new music happened to be called, though, major labels didn't see any value in it initially.

"At first nobody could give a sh*t," says Scott succinctly. "Jonny Z shopped the 'No Life 'Til Leather' and Anthrax demos around to the major labels and literally had dudes behind desks with their fingers in their ears saying, 'Turn it off!' Nobody cared until 1984 when 'Kill 'Em All' was suddenly doing well and 'Fistful Of Metal' was selling. Slayer had something out by then too. In August of 1984 Jonny had a show booked at the Roseland Ballroom in Manhattan featuring Metallica, Anthrax and Raven. We sold out the show – 3500 tickets sold – for three unsigned bands. That was all the majors needed to see. All three groups pretty much got signed to major labels on the strength of that one show; Metallica to Elektra, Raven to Atlantic, Anthrax to Island."

Was there a lot of camaraderie between the groups, or were there factions and petty jealousies?

"Everybody helped each other," says Scott. "We were all constantly playing shows together. We were always at each other's shows. It was definitely an 'all for one' feeling between the bands."

"Island was the right place for us at the time," explains Charlie. "We were the only metal band on the label and that meant they could really focus on us. It was a great match, because Island was a major with an indie ethos. It felt like being on an indie label, but one with clout. I always tried to be friendly with the people who were working with us, because I thought that if there was a human side to the relationship, then things would work better. To this day I still have relationships with some of the people from Island who worked with us back then."

WITH A 'real' vocalist on board and a proper record label behind them, Anthrax started to make some bigger waves. The 'Spreading The Disease' album was released on Megaforce/Island in October of 1985 and I was quick to praise it in a review in *Kerrang!*, highlighting

the band's ability to write songs that appealed to rock fans way beyond the underground scene they were fast escaping. Metallica, Anthrax, Megadeth and Slayer were all showing signs that they'd be the bands to spearhead this new movement. They would eventually come to be known as The Big Four.

"All four bands sounded completely different from each other back then," says Scott. "But getting lumped together wasn't necessarily a negative. We had no problem being associated with bands we loved, and we loved Metallica, Slayer and Megadeth. People lumped us together because they weren't really paying attention. Sometimes we'd have to do some educating about that, but it wasn't an issue. Any notoriety that any one band gained at the time really helped the others. Metallica were obviously leading the way, but every door they opened helped the rest of us. When Metallica got the Ozzy tour [in 1986] suddenly the rest of us got offers to open arena tours too. From a business perspective there were a lot of positives about the four of us being a scene."

"It was around about that time, 1986, that thrash started to happen," confirms Charlie. "It began to hit the mainstream. All of a sudden you'd see a band from Phoenix or from Germany presenting themselves as a thrash band. It was obvious that it was spreading. I didn't mind the term. It set us apart from the older metal that was around."

"'BRING THE NOISE' WAS A GAME CHANGER. BUT WE DEFINITELY BROKE THE RULES BY WORKING WITH A FULLY-FLEDGED RAP BAND LIKE THAT, AND I THINK IT HAD A NEGATIVE IMPACT LATER ON."
CHARLIE BENANTE

Despite the adrenaline rush of being part of a whole new musical movement, in truth Charlie wasn't thinking much beyond the here and now.

"I didn't think about longevity at all," he confesses. "I just wasn't conditioned to think that way. I was thrown into this whirlwind and remember suddenly not having any more time for my friends because I was so busy. If I wasn't travelling and playing shows, then I was in a room making songs. My life became completely different. With all the good that came with it, you had to take some of the bad. Living out of a suitcase can be tough. It's hard to make real relationships when you're in one town and the next day you're in another. Plus it was hard to keep relationships at home. But that was the nature of the beast. The gang you're on the road with becomes your family, and for the most part we were inseparable. We did *everything* together for quite a long time."

WHILE AMERICA was home, and was clearly a huge potential market, from the word go Anthrax had a special relationship with the UK.

"Everything I loved musically came out of England," insists Charlie. "I'd always wanted to go there and experience it, walk on the streets of London and go to all the cool places.

"We ended up playing the Hammersmith Palais for our first English show and it was a really memorable night. I was a huge Motörhead fan and Lemmy came to see us in the dressing room after the show. He offered me some speed from his jacket pocket, but I didn't take it. I was already on such a high! That gig was unlike any show we'd ever played at that point. We immediately felt a love and a connection with the UK audience. It was one of those moments when we went, 'Wow, this could really work.'"

Anthrax was a band on the up. That much was clear when they began recording their third album, 'Among The Living'. Not only did they get respected producer Eddie Kramer of Hendrix and Kiss fame onboard, but they also recorded at the famous and flash Compass Point Studios in the Bahamas. Island were happy to invest in a band that looked like it could shift some serious units. As it turned out they were right. Featuring such breakout numbers as 'Caught In A Mosh', 'I Am The Law' and 'Indians', 'Among The Living' would eventually earn Anthrax a gold album for US sales in excess of 500,000.

"I often refer to 'Among The Living' as the record that gave us a career," says Charlie. "It was our first gold record, the record where I started to make money, probably six months to a year after that album came out. We got publishing deals and royalty cheques and it started to look good. I bought my first car because of that record, I put some money in the bank, started to do things for my mum... It was all starting to pay off."

"I didn't move out of my mum's place until 1987 when I finally had enough money to pay rent on a tiny apartment in Queens that cost something like $450 a month," says Scott. "I wasn't *making money*. But I could pay rent, make a payment on a car and feed myself."

INTERESTINGLY, ANTHRAX were also starting to truly define what set them apart from the other bands in the emerging thrash scene. I spent a few days ►

Photos: Mark 'Weissguy' Weiss

hanging with the guys for a *Kerrang!* cover story while they were working at Compass Point in late 1986. They were all wearing Bermuda shorts and riding skateboards. And they spent all their time laughing. Maybe that was due to the idyllic environment in which they were working. But one of the things that had attracted me to Anthrax in the first place was that they weren't super-serious, leather, spikes and scowls. This was a band with a collective open mind about many, many things.

"I didn't know there were rules we were supposed to follow," says Charlie. "The thing that happened with the skateboards and the shorts was totally organic, but it did set us apart from other bands. We were one of the first groups ever to sell baseball caps at a show. We were the ones who wore shorts on stage. Before that it was all tight black or leather pants. Of course we were a part of that scene when we first started out, but then we started to get an identity. Then we started to see kids wearing our shorts everywhere. The shows were selling out and people were getting excited. We were becoming something. It felt like we'd arrived."

1988's 'State Of Euphoria' seemed to continue Anthrax's upward trajectory, breaking the Top 30 in the States and again delivering a gold album.

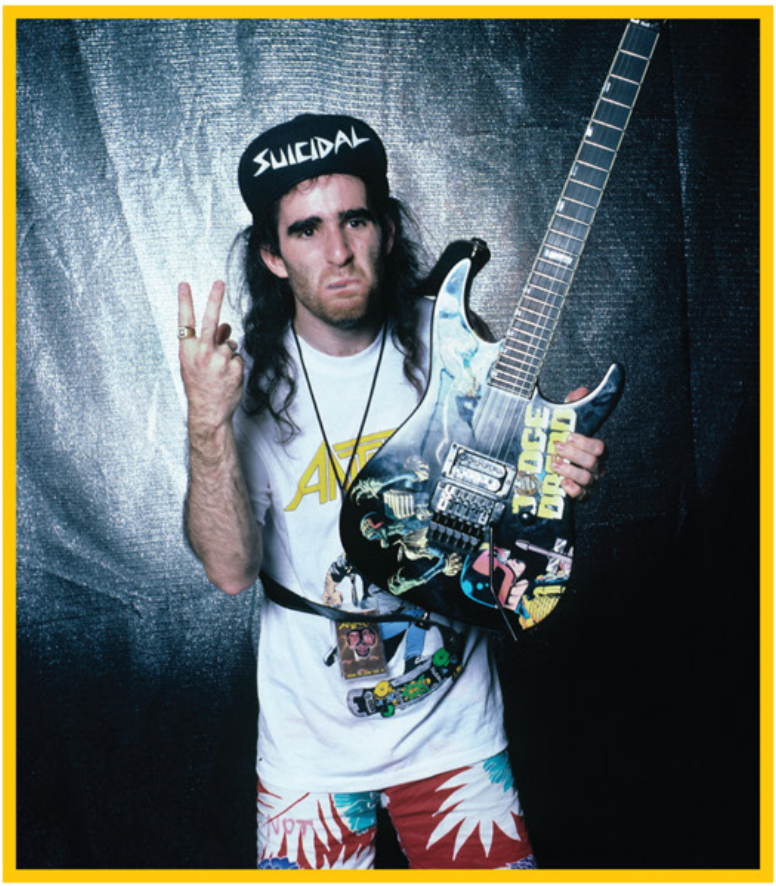
"We were in a good place," says Charlie. "Our mindset was great and things were going well. But I always felt that 'State Of Euphoria' wasn't quite finished, because we were operating under serious time constraints. I wish we'd had another two or three weeks, so that some of the songs – not all of them – could've been better.

"All the same we were still happy, but some of the press were ready to tear us apart for everything that we were feeling. 'Look at these goofballs with their colourful shorts, always f*cking grinning.' People would always ask us, 'Why are you always smiling in pictures?' We were like, '*What?*' We couldn't believe they were asking that!

"And like I said, I didn't know there were rules going in. We were just being ourselves. There were things I was doing that weren't going along with the metal rules. I loved The Cure and The Smiths and that was a no-no. I hated long hair. I always hated it. Then one day I decided to cut my hair off and people said, 'Dude, what the f*ck?' Then six months later the people who were making fun of me because I cut my hair were cutting theirs. You remember, don't you? You and I always used to discuss all these bands that were awesome, but weren't metal. I remember us singing songs by The Cult together on the tour bus. I was always interested in other forms of music, but metalheads were very closed-minded.

"The 'State Of Euphoria' tour was where things started to get weird," Charlie continues. "Maybe the five guys who were all hanging out together on 'Among The Living' were starting to fracture. Personalities started coming out. Some people in the band were envious of others because they were getting more of the spotlight. Some people were more in control. Jealousy started to rear its ugly head. And then we had a huge fire in the place where we stored our gear and lost a lot of it, which was very tough to deal with."

> "WE DIDN'T KNOW ANYTHING OTHER THAN THAT WE LOVED TO BANG OUR HEADS AND THRASH. WE WORE T-SHIRTS THAT SAID 'KILL POSEURS'! WE WERE JUST A BUNCH OF F*CKING METALHEADS, BUT LOOK AT WHAT WE DID, LOOK AT WHAT WE ACCOMPLISHED."
> **SCOTT IAN**



ANTHRAX'S RISE to the top had been fast and trouble-free. All of a sudden though, the waters started to get a bit choppy. 1990's 'Persistence Of Time' showcased a band that seemed to be in a darker place. There wasn't so much 'f*cking smiling' any more. And rock's year zero, 1991, was just around the corner, with Pearl Jam's 'Ten' and Nirvana's 'Nevermind' about to change the musical landscape forever.

"It was definitely a watershed moment for metal," says Charlie. "The thing is, metal had got so blasted with Aqua Net hairspray and MTV that it needed to cleanse. And that's exactly what happened." Did that worry you?

"I was never worried, because I had my ear to the ground and could hear what was coming. We were doing The Clash Of The Titans tour with Megadeth and Slayer [in 1991], but we had the collaboration with [rappers] Public Enemy, and [a cover of their song] 'Bring The Noise' in our pocket. That was about to shake things up. After we did that there was a complete explosion of rap rock, which was awesome. 'Bring The Noise' was a game changer. But we definitely broke the rules by working with a fully-fledged rap band like that, and I think it had a negative impact later on. I'll be the first to admit that the

Photos: Mark 'Weissguy' Weiss

Anthrax with a typically extravagant '80s stageshow. It was only in the early '90s that the band realised you could actually make money from touring

whole rap metal thing started to get away from us."

Internal tensions within the group also began to surface, to the point where in 1992 frontman Joey Belladonna was actually fired.

"I think there were a lot of voices in our ears and there were some weird feelings being together," explains Charlie. "Maybe we felt we couldn't go any further as we were. Maybe we were looking for the challenge of something new. It was a lot of things, and I think we focused those feelings on the singer. It was partly arrogance, partly immaturity, and partly losing some of our confidence. But I also think we wanted to paint with some different colours. That's as honest as I can be."

ANTHRAX REPLACED Belladonna with former Armored Saint frontman John Bush for 1993's 'Sound Of White Noise', but the band was now operating in an entirely different climate. From having been the new kids on the rock block ripping up the rulebook, all of a sudden Anthrax were lumped in with the old heavy metal brigade – and they really weren't considered cool.

"We felt left behind," admits Charlie. "We were a band that broke down a lot of barriers and here were people labelling us and saying we weren't cool enough to feature on their festival or whatever. I was sore about that. I didn't think it was right, but you know, you've got to roll with it. For the first time we had to go into the peaks and valleys. We had to ride it out. But all that stuff is cyclical. It comes back at some point."

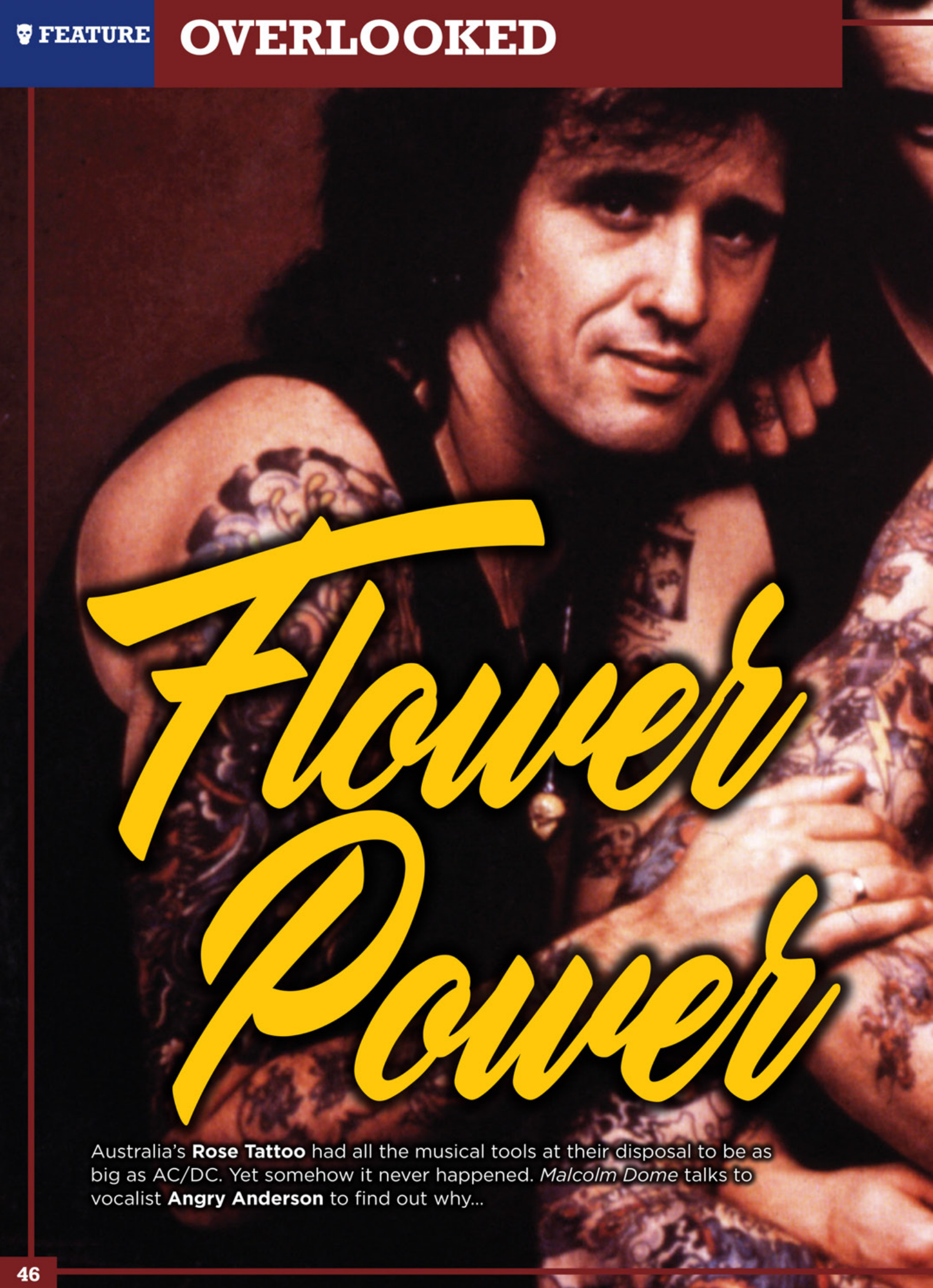
"We put any money we ever made from touring between '87 and '91 right back into the next production, building stage sets and paying to ship them all over the world," says Scott. "We looked at the way Iron Maiden did things and thought that was what you had to do. With each album you had to come back with a bigger and better stage set. Jonny Z used to tell us back then, 'This is how much it will cost to ship your show to Japan for five shows. That money could go in your pocket.' We'd say, 'No, we *have* to have our stage.' But when our fortunes changed in the '90s we were forced to learn a lesson. But you know what? We found we could tour on a smaller level without the big production and make money. I went, 'Oh my God, you can actually *make* money from playing shows. It was a revelation."

ANTHRAX'S RIDE since those heady '80s days hasn't always been smooth. Band members have come and gone. Danny Spitz and John Bush are now no longer in the band, but Joey Belladonna came back into the fold for the 'Big Four' shows of 2010 and has been there ever since. The line-up of Belladonna, Ian, Benante, Bello and former Shadows Fall guitarist Jonathan Donais continues to tour and record, enhancing Anthrax's reputation as a truly important band that helped change the face of heavy metal music forever.

"I look back with so many great memories," says Charlie. "I accomplished the music I heard in my head and to this day when I'm onstage playing these songs it's still absolutely genuine."

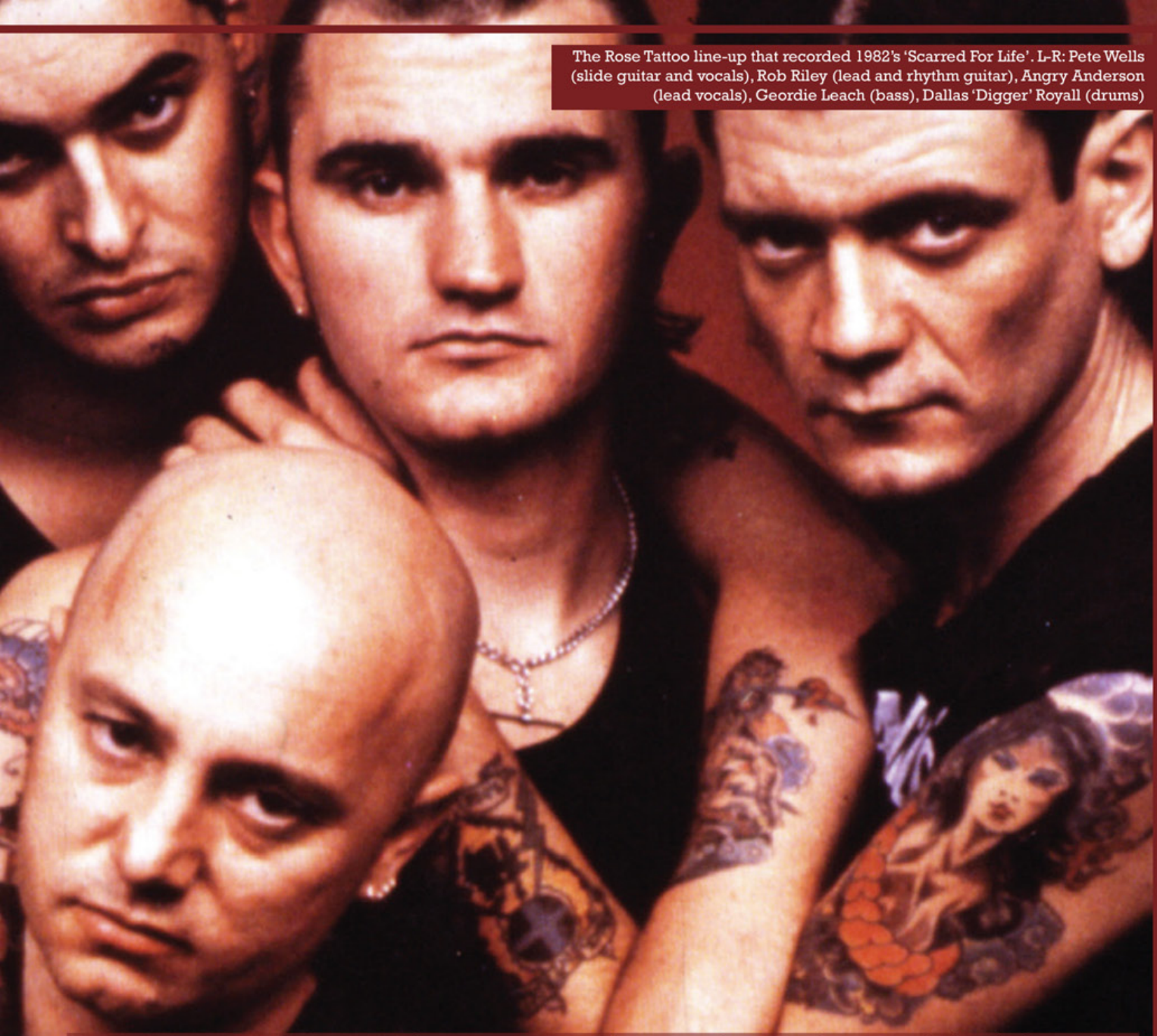
"I'm extremely proud to have been a part of that thrash scene," agrees Scott. "There's the tree of rock, with all the different genres and categories, all these bands I love, and there we are – a branch that's a really important part of it." Who could possibly argue with that? Scott ends our conversation with a story that sums up everything he feels about his Anthrax journey...

"The night before the very first show on the 'Big Four' tour we were in Warsaw, Poland," he explains. "It had been [Metallica drummer] Lars Ulrich's idea to put together some huge shows featuring Metallica, Anthrax, Slayer and Megadeth, the four bands that kicked thrash metal off. Metallica rented out an Italian restaurant and stipulated that for once it would be bands only. They just wanted it to be the band dudes in a room hanging out. As soon as I walked into that place and looked around at guys I'd known since the early '80s... well, it was *intense*... All I could think of was the fact that we would have had trouble scraping three bucks together between us to go to McDonald's back in '83. Yet here we were all these years later, about to play to 110,000 people the next day. It was a very intense, moving and emotional experience. It was truly amazing."



Flower Power

Australia's **Rose Tattoo** had all the musical tools at their disposal to be as big as AC/DC. Yet somehow it never happened. *Malcolm Dome* talks to vocalist **Angry Anderson** to find out why...



The Rose Tattoo line-up that recorded 1982's 'Scarred For Life'. L-R: Pete Wells (slide guitar and vocals), Rob Riley (lead and rhythm guitar), Angry Anderson (lead vocals), Geordie Leach (bass), Dallas 'Digger' Royall (drums)

WHEN AUSTRALIA'S ROSE TATTOO first came to everyone's attention in the UK during the late '70s, there really was no other band like them. They were more punk than any of the British punk pioneers. They were tougher than almost any metal act. And there was a deep-seated groove in the music that told of a special love for rock'n'roll. Rose Tattoo was also a band with attitude. Their look – sleeves of tattoos long before it was fashionable, black vests, faces permanently welded into scowls – was resolutely uncompromising. Rose Tattoo was clearly as much a lifestyle as it was a band. Vocalist and band mainstay Angry Anderson doesn't disagree.

"We were a big influence on Guns N' Roses and obviously they had much more success than we ever did. Why? Because they could do a song like 'Sweet Child O'Mine' and it suited them, whereas if we'd done something like that... It would have been easy for the Tatts to write a song in that style. We had the talent, but that would've meant compromising who we were – and that was never up for discussion. If nothing else, we were always true to ourselves. We never betrayed our roots."

SOME MIGHT argue against this. After all, albums have appeared under the Rose Tattoo banner that have nothing to do with the blistering, intense music they burst onto the scene playing. But the band's first two albums in particular, 1978's 'Rose Tattoo' and 1981's 'Assault & Battery', are such seminal releases that many people choose to ignore any musical deviations that may have come later, and only remember Rose Tattoo as Oz's main rivals to AC/DC's rock crown.

"Mark Evans, who was AC/DC's bassist for a time in the '70s, is now with us," says Angry, perhaps by way of confirmation. "And I was in a band called Buster Brown with Phil Rudd even *before* he left to play drums for 'DC." That's going back to the early '70s, right at the start of Anderson's musical career.

"We put out an album called 'Something To Say' on an Australian label called Mushroom in 1974, but it didn't get much support. They weren't very enthusiastic about us and put more money into their other acts. So we decided to take a break and get on with writing some new songs, see where that got us.

"We began looking for a second guitarist to flesh out the line-up as well, and put out an ad to attract interested blokes. One day, this young guy called Mick Cocks turned up at my place. He'd seen the advert and was keen to join. Anyway, we hit it off and began to hang out a lot, just playing records, smoking dope and getting drunk. But we also began writing together." ►

Photo: Getty Images/GAB Archive/Redferns

OVERLOOKED

The Tatts shot in Paris, June 1981. L-R: Mick Cocks, Pete Wells, Angry Anderson, Geordie Leach, Dallas 'Digger' Royall

IT LOOKED like Angry had found a kindred musical spirit, but it was at this point that Phil Rudd joined AC/DC and Buster Brown "just fell apart." Still keen to develop their burgeoning musical partnership, in 1975 Anderson and Cocks moved to Sydney from their base in Melbourne, and that's where Rose Tattoo began to take shape.

"We met a load of musicians in Sydney, including a slide guitar player called Pete Wells and a bassist by the name of Ian Rilen. They already had a line-up in place for a new band, but were looking for a singer. There were two guys in the frame at that point, but I was added to the list. Nothing seemed to come of it, though, so I went back to Melbourne." Shortly afterwards, Anderson got a call from Wells asking him to join.

"They'd decided they were keen on the fact that I had a voice like Rod Stewart," says Anderson. "Pete already had the Rose Tattoo name and a loose concept. Soundwise, what he was after was a heavyish pop kind of approach. That suited me, because I'd always wanted Buster Brown to be like Rod Stewart & The Faces. Lots of aggression, but also plenty of melody.

"At the time there was no place for Mick Cocks in the line-up, because they had another guitarist in there. But I have to be brutal here, I'd met him and didn't like him at all. There was also an issue with the drummer, but I felt I could deal with him. So I told Pete I'd only join if the guitarist went. He agreed to my terms, Mick Cocks was brought in, and we had a complete line-up.

"We started off learning covers and quickly knew the chemistry was right. But then the drummer and his brother tried to rob a bank and were caught and arrested. We had to find a replacement. I suggested we bring in Dallas 'Digger' Royall, who'd been the drummer in Buster Brown at one point."

ROSE TATTOO started performing around 1976 and quickly found that the stage was their natural habitat.

"We gigged a lot," says Anderson. "And attracted something of a sharpie audience. Now at that time in Australia the sharpies were the equivalent of skinheads in the UK. What they liked about us was that we were such a physical band onstage. Plus Rose Tattoo built a reputation for being very confrontational with the audience. There was no hanging back with us and a lot of gigs ended with the band coming to blows with people in the crowd. We were certainly unique in the way we worked the fans over!

"Some people tried to describe us as 'punk', but we had absolutely nothing in common with what was going on in Britain. There was nothing we could relate to with bands like the Sex Pistols. We were much more connected to what I'd call the real punks, to people like Marlon Brando, James Dean, Eddie Cochran and Gene Vincent. The only punk band in Australia we felt close to was The Saints. They were for real and could truly play their instruments. The other groups in that style were just rubbish. So when people in Australia began to call us punks we didn't take it as a big compliment."

WHILE THE band's 'in your face' approach definitely created a live buzz, it didn't exactly help them when it came to attracting record company interest.

"No record label in Australia would touch us," admits Anderson. "We contacted them all, even the smaller ones, and got nothing but rejections. I reckon our live performances put them off because they were so extreme. None of the labels saw any potential in us."

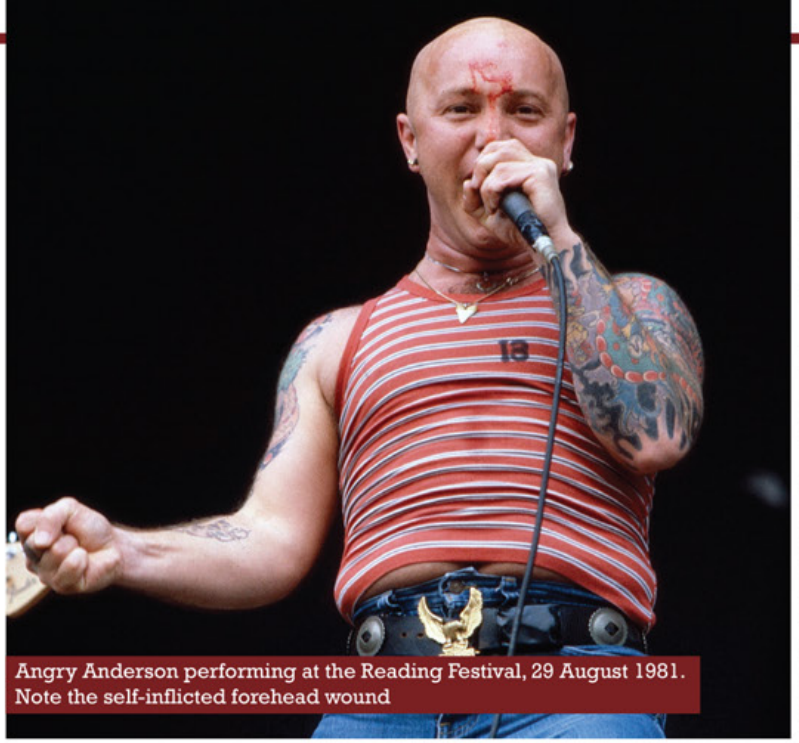
Salvation was at hand, though, in the form of the band Phil Rudd had left Buster Brown to join: AC/DC.

"People said at the time that Rose Tattoo was AC/DC's favourite band, and they were definitely our favourite group," confirms Anderson. "Malcolm Young and Bon Scott came to see us play a few times and told their label, Albert Productions, to check us out. George Young and Harry Vanda produced AC/DC and were also a key part of the company. They came to see us a number of times without us knowing, before they finally decided to introduce themselves and offer us a deal.

"I think we were lucky to get involved with Alberts at exactly the right time. They were investing in what's best

described as ugly bands making ugly music!

"It was a great time for what's now known as Aussie pub rock. Alberts signed up so many of the best young rock talent in Australia. AC/DC, us, The Angels, The Choirboys... Almost every band of that type was now part of the Alberts family, spending 8 to 10 months of the year on the road, playing every small venue and pub."



Angry Anderson performing at the Reading Festival, 29 August 1981. Note the self-inflicted forehead wound

ROSE TATTOO'S debut single, 'Bad Boy For Love', was released in October of 1977 and showed that the band had hit the ground running. Co-produced by Vanda and Young, the team that had done so much to help shape AC/DC's studio sound, the song immediately put down a huge marker. Built around an irresistibly tough boogie beat, enhanced by Pete Wells' tasteful slide playing and given added aggression thanks to Anderson's gritty lyrics (*"I went around just to see my chick/I found her room and it was candle-lit/She's makin' love to another man/I shot 'em both and they locked me in the slam"*), 'Bad Boy For Love' was a stunning way for Rose Tattoo to announce their arrival.

"As soon as George Young heard it he said it could be a hit single," says Anderson. "We'd been working on a cover of the Stones' 'Street Fighting Man' as a possible single, but it was never released. And 'Bad Boy For Love' made the Top 20 in Australia, so that song did well for us."

It was a good start, but Rose Tattoo wanted more...

"Pete Wells really believed we needed one song to help us stand apart from everyone else," says Anderson. "We all thought 'Bad Boy For Love' was the one, but Pete wasn't sure that was the answer. And that's where 'Rock 'N' Roll Outlaw' came in. I developed the idea and took it to the rest of the guys. As soon as it was finished we were all convinced we had something special."

WITH THESE two signature songs in place, the band felt ready to work on a debut album. But more line-up changes were in the offing as bassist Ian Rilen left, eventually to be replaced by another Buster Brown alumni, bassist Geordie Leach. Released in November 1978, the credits on 'Rose Tattoo' stated that Ian Rilen played on two tracks, 'Bad Boy For Love' and 'Astra Wally'. Not so, according to Anderson...

"Ian doesn't play on the album," he says. "He certainly had a hand in writing some of the material, but was gone by the time we went into the studio."

'Rose Tattoo' made the Top 40 in Australia but, to the band's surprise, the first single to be pulled from it, 'Rock 'N' Roll Outlaw', didn't make much impact, peaking at number 68. However, word was starting to filter out of Australia that there was another act coming through that was every bit as good as AC/DC, who by now had spread their wings and were flying worldwide.

Geordie Leach briefly left Rose Tattoo in May of 1979 and was replaced by Lobby Loyde, a famous Australian musician who'd also produced the Buster Brown album. He was on bass when Rose Tattoo recorded a – frankly not very good – pro-marijuana single 'Legalise Realise' in March of 1980. But of much more interest was the fact that Rose Tattoo made it to Europe for the first time, playing two French shows in April.

LEACH RETURNED to the band in time to record their second album, 'Assault & Battery', which came out in 1981 and reached the Top 30 in Australia. That year turned out to be a big one for the Tatts as they played over 100 dates, primarily in Europe, including a legendary appearance at the famous Reading Festival in England on 29 August. On a bill headlined by Gillan, and also featuring Trust and Billy Squier, it was the Aussies who caught the audience's imagination thanks to a raucous performance from Anderson.

"I remember that gig very well," laughs the singer. "At Australian shows I'd been in the habit of bowing down in front of Pete to worship him, then butting my head up against his strings. Now when we came onstage at the Reading Festival we had no idea what sort of reception we'd get. But after our opening song, 'One Of The Boys', the crowd was going mental and was clearly right on our side. I got overtaken by the occasion. In my enthusiasm I was driven into something of a frenzy. During the second number, 'Manzil Madness', I began to head-butt Pete's amps. I did it so hard that a blood vessel in my nose burst. There was blood everywhere! That incident certainly created some impact for the band in Britain!"

"ROSE TATTOO BUILT A REPUTATION FOR BEING VERY CONFRONTATIONAL WITH THE AUDIENCE. THERE WAS NO HANGING BACK WITH US AND A LOT OF GIGS ENDED WITH THE BAND COMING TO BLOWS WITH PEOPLE IN THE CROWD."

Rose Tattoo's following in the UK was pretty eclectic.

"Back home in Australia we had sharpie, biker and blue collar fans, and that suited us," explains Anderson. "They recognised that, like them, we came from tough, working class backgrounds, and that was reflected in our music. When we came over to the UK, though, what we got was an audience full of skinheads. Some of those guys were into ska music and the oi! scene as well, which is why we got associated with the whole punk thing over there.

"We also got a lot of metal fans turning up to our shows in Britain and I never quite got what it was about us that appealed to them. But I'm certainly grateful for the fact that so many different types of fans adopted us. Maybe what it all came down to was that people ►

Photos: IconicPix/Veuige/Dalle; IconicPix/George Bodnar Archive

knew we were real and not some showy blokes who didn't give a damn about anything except for our egos."

DESPITE THE headway that Rose Tattoo were making, Mick Cocks opted to leave to join Heaven, another Aussie band from Sydney, in early 1982 just before the Tatts turned their attentions to a third album. Cocks' place was taken by guitarist Robin Riley for 'Scarred For Life', which was released in June of 1982. For many people, this album brought the golden era of Rose Tattoo to a close. US dates in 1982 opening for Aerosmith proved to be the catalyst of significant band upheaval, and by 1983 Pete Wells had left the band he'd founded. Simply thinking about the incident makes Anderson emotional even today.

"I really don't want to talk about what happened with Pete," he says. "It's just too painful to discuss. Trying to continue with Rose Tattoo without him was a real struggle for me. I found it almost overwhelming to cope without him. That was a traumatic time.

"At first the rest of the band decided to wait for Pete to change his mind and come back. But that didn't happen and slowly one by one the rest of the guys walked away.

"Geordie Leach suggested that he and I start a new band, so we got together with a bunch of musicians we knew and liked and began to write songs. I even had some ideas for a name. But then our record label, Alberts, said they still had us under contract, so we agreed to do the album for them. We had some pretty notable Aussie musicians involved and demoed a whole album's worth of material. George Young heard what we were doing and liked it enough to want to produce the album with Harry Vanda.

"Now, what we were doing then wasn't typical of what Rose Tattoo had been known for up to that point. However, George suggested we do the record as Rose Tattoo. He was always big on the importance of good songs for any album and thought we had enough about us to carry on with the name. He was very persuasive and eventually we went along with the idea."

THE 'SOUTHERN Stars' album came out in October of 1984, but the music on it was such a clear departure from what Rose Tattoo had been known for that many diehard fans rejected the record. Anderson, though, is still is a staunch defender.

"Sure, it was more obviously commercial than anything Rose Tattoo had previously done," he admits. "But what was wrong with that? George encouraged us to try different things and I believe 'Southern Stars' is a good album in its own right.

"There's this idea that the whole 'Southern Stars' thing was a failure, but that's not true. We had a hit single in Australia ['I Wish' got to number 32] and when we went out on the road there was a big and receptive audience for what we were doing. It was a successful time."

> "WE HAD NO CLUE ABOUT THE IMPACT OUR GROUP WAS HAVING ON THE WAY AMERICAN ROCK DEVELOPED IN THE '80S. THERE WAS NOTHING IN THE BIG HAIR MOVEMENT THAT EVER APPEALED TO US, NOR COULD WE SEE HOW THESE YOUNG BANDS WERE PUTTING A LOVE OF ROSE TATTOO INTO THEIR MUSIC."

That's as maybe, but following 1986's 'Beats From A Single Drum' – an album of polished soft rock and ballads that had nothing to do with the Tatts' original relentless boogie style – Rose Tattoo split in 1987. Anderson had already expanded his artistic repertoire and landed an acting role in the successful 1985 movie *Mad Max Beyond Thunderdome* when 'Beats From A Single Drum' was rebranded as an Anderson solo album and the ballad 'Suddenly' became a huge hit as the theme song for the wedding of Aussie soap characters Scott and Charlene from *Neighbours* (played by the actors Jason Donovan and Kylie Minogue). To all intents and purposes the real Rose Tattoo was dead and buried, a great Australian underground rock'n'roll band consigned to the dustbin of musical history. But then along came a certain Guns N' Roses and a cover of the Tatts song 'Nice Boys' from their debut album.

ANDERSON HAD been in Los Angeles working on an album (1990's 'Blood From A Stone' that came out under the name Angry) and had started hanging out with Guns N' Roses and other LA bad boy bands. All these

groups couldn't wait to tell the singer how much Rose Tattoo had influenced their music and that was all the validation Anderson needed to try to put Rose Tattoo back together. The untimely death of 'Digger' Royall from cancer in 1991 delayed the reformation, but keen to pay homage to their heroes, Guns N' Roses invited Rose Tattoo to open on two big raceway shows in Australia on the 'Use Your Illusion' tour in 1993, at Eastern Creek Raceway in Sydney on 30 January, and Calder Park Raceway in Melbourne two days later.

"We'd thought about possibly getting back together anyway," says Anderson. "And when we were offered those two huge shows, that clinched the deal for us." The line-up of Anderson, Wells, Cocks and Leach played, with drummer Paul DeMarco replacing Royall.

"We'll always be grateful to Guns N' Roses for that opportunity," says Anderson. "I recall [Guns bassist] Duff McKagan telling me years earlier that he'd seen us playing a big show with Aerosmith at the end of 1982 and that we'd made a huge impression on him. He said to me, 'We love your music so much. We wanted to go full-blown bad boy like you! And we wanted your permission to follow on from what you were doing.' Well, they didn't need that at all, but I found out from being in LA at the end of the '80s that a lot of the bands from the Sunset Strip were inspired by what we did years earlier.

"Nikki Sixx and Tommy Lee from Mötley Crüe told us that seeing us open for Aerosmith had made a lasting impression on them too, and that led to where they took their band. We had no clue about the impact our group was having on the way American rock developed in the '80s. There was nothing in the big hair movement that ever appealed to us, nor could we see how these young bands were putting a love of Rose Tattoo into their music. But I heard this sort of comment so often, from so many bands from that time, that it had to be true.

"I believe it was our power and rawness that attracted those guys. What they saw and heard in Rose Tattoo was a sense of realism that was at odds with all the spandex and hairspray, which was so superficial. Maybe that's why bands like Guns N' Roses and Mötley Crüe have lasted so long, because there was always a depth to what they did that was, in part, inspired by us."

WHATEVER THE reasons for the adulation from such unlikely sources, this approbation has given Rose Tattoo a reason to exist. The band is still going strong today and they have plans for the next five years at least.

"We've signed a contract to tour Europe every year until 2022, when I'll be 75," says Anderson. "So that would be a good time to retire. Mind you, I said I'd stop when I was 60, 65 and 70 and I'm still going strong. So, who knows what I'll do when I get to that age?

"Recording wise, there's a plan to re-record the first album with the current line-up [that also features slide guitarist Dai Pritchard, guitarist Bob Spencer, and bassist Mark Evans]. Our only problem is that our regular drummer Paul DeMarco is currently in prison [for gun running], so we'd have to arrange for him to be able to do his parts in jail, and right now we're not sure if he'll get permission to do that. Still, I'm excited by the idea."

THERE'S NO doubt Rose Tattoo's place in rock history is assured. But is it fair to say that their legacy rests solely on the first two albums and the line-up during that era?

"I couldn't say for sure," says Anderson. "I'm too close to things to make a judgment. I'm proud of those records, but there's also a lot to commend on 'Scarred For Life' and 'Southern Stars'. I've enjoyed every era of the band and continue to do so. But if you force me into a corner, then I'd say that 'Rock 'N' Roll Outlaw' is still the song that best defines what Rose Tattoo stands for."

Photo: IconicPix/Marc Villalonga/Dalle

Guns N' Rose

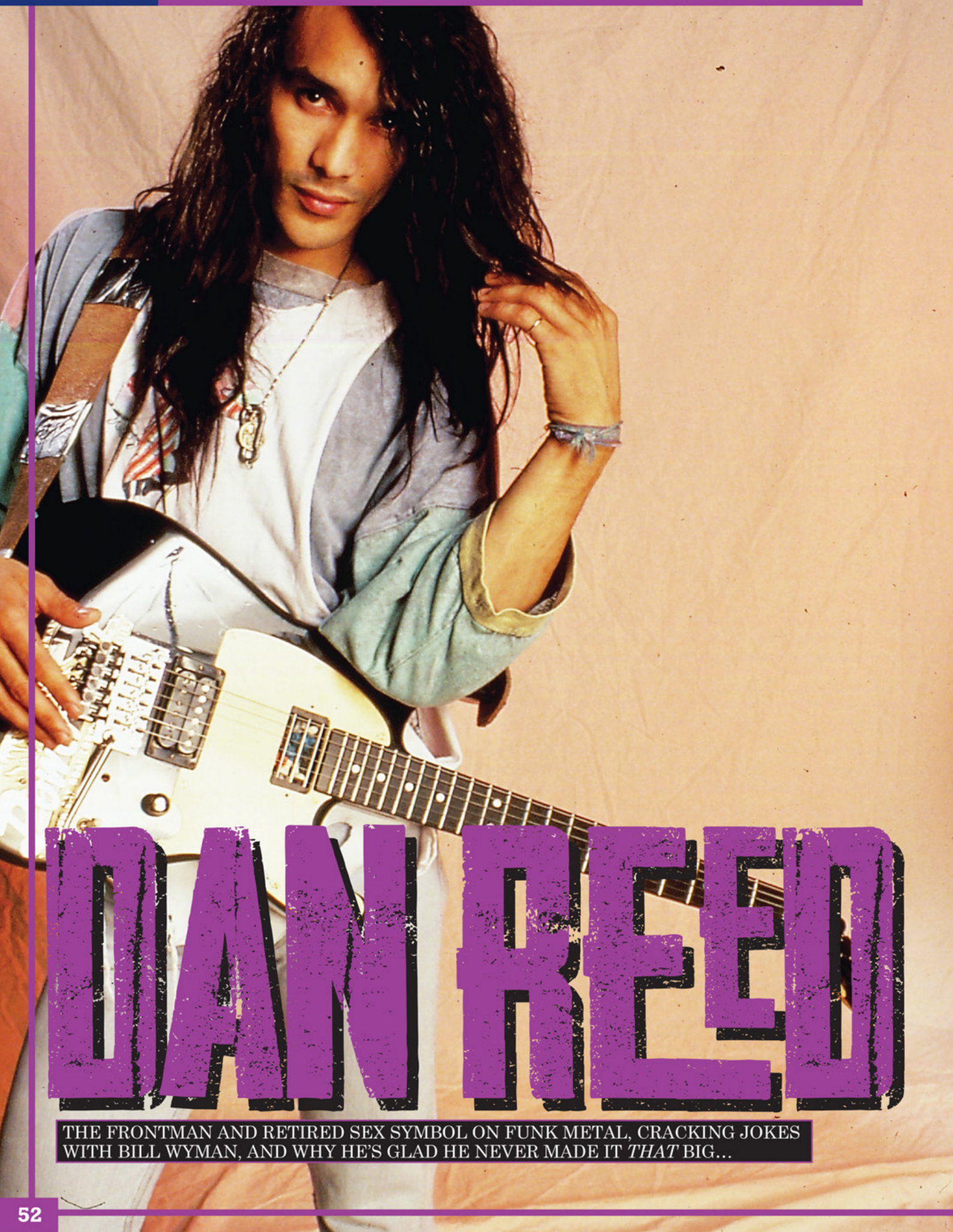
Angry Anderson explains how G N' R drew heavily on the Tatts for influence...

THE MEMBERS OF GUNS N' Roses have always been quick to recognise the influence that Rose Tattoo had on their band. And they couldn't have made a bigger statement about that than including a cover of the Tatts song 'Nice Boys' on the first, independent, Guns EP – 1986's 'Live ?!*@ Like A Suicide'. But it was only when the group included the four songs from that first EP on 1988's 'G N' R Lies' release that Tattoo frontman Angry Anderson got to hear about the LA band's appreciation for his act.

"I was given a tape of the album by a fan," explains the singer. "The fan asked me if I knew that this band Guns N' Roses had covered 'Nice Boys'. I was happy they'd done it, but what did disturb me was that it appeared they were credited with writing it!

"We were offered a very poor sum of money to settle that issue [the song is now correctly attributed] and never made much from the settlement that was reached after we threatened to sue. Guns N' Roses' record label, Geffen, took the attitude of 'See you in court.' Our label, Alberts, didn't want a prolonged legal battle so they settled with Geffen, which was bad for Rose Tattoo.

"Guns N' Roses themselves have always claimed they didn't know about the writing credits on the album, nor about the way we didn't make the money we should have done. They've always insisted that they had no sway or say in the matter. Oh well, whatever the truth might be, now it's all water under the bridge. And as they say, 'That's rock'n'roll for you!'"



DAN REED

THE FRONTMAN AND RETIRED SEX SYMBOL ON FUNK METAL, CRACKING JOKES WITH BILL WYMAN, AND WHY HE'S GLAD HE NEVER MADE IT *THAT* BIG...

Did your multi-cultural background – German, Hawaiian, Native American – have a big influence on your early musical development?
"I don't think it particularly influenced my music, but it did teach me to rebel. I grew up loving Cheap Trick, AC/DC and Rush, and it was only when I was at college when I was 18 that a friend introduced me to soul and funk; bands like Earth, Wind & Fire, The Gap Band and especially Sly & The Family Stone. But that had nothing to do with my cultural heritage. Growing up in South Dakota, which is very much Donald Trump country, I did get a lot of racial abuse for having dark skin. That's what pushed me toward being rebellious. I think my determination to stand apart from the crowd came from that mixed heritage."

The Dan Reed Network were managed by the celebrated promoter Bill Graham in the early days. What was he like?
"Bill was always in demand, always working on lots of different projects. When I was with him I always felt like I was in a rock'n'roll nostalgia whirl. He told me loads of stories about bands that had made it big and then fell away because they got carried away by their success. I always tried to take that on board."

The first Dan Reed Network album came out on the Mercury label in 1987. Was its commercial impact hindered by the label putting all their efforts into marketing Def Leppard's 'Hysteria' release at the time?
"Maybe Leppard were prioritised over us, but that's understandable. And sharing a label with a huge band like that did have its advantages, because the pluggers could say to a radio station, 'If you play the new Dan Reed Network single, then we'll give you tickets for the upcoming Def Leppard arena show.' It's all about perspective. I gather that in his autobiography Paul Stanley says Kiss struggled for support at Mercury because the Dan Reed Network got all the attention. That's pretty funny."

What did Nile Rodgers bring to the band's sound when he produced the Network's second album 'Slam'?
"Nile always pushed us to bring out the soul and funk in our music. In terms of the songs, 'Slam' is my favourite Dan Reed Network album, so Nile can take some credit for that. Next year is the 30th anniversary of the album's release. We might well do a small run of shows to celebrate this and play the entire album."

You opened for both Bon Jovi and the Rolling Stones. What was it like to be on such massive tours?
"Bon Jovi were contemporaries of ours and [top A&R man] Derek Shulman signed both bands. It was such an exciting time to see what Jon and the guys had achieved, and what might be possible for the Dan Reed Network. The Stones were legends. But they taught us that you could be one of the biggest bands of all time and still be nice guys. Bill Wyman was forever telling us jokes, while Charlie Watts was always very humble. He even made his own suits! We watched their set every night, and how can you see a band like that so often without learning a lot about your own craft?"

How did it feel to be regarded as a sex symbol?
"I enjoyed it in the beginning. It seemed great to be able to attract loads of women. But then I started to wonder if I really wanted that sort of attention. So I had a choice to make. Did I want to be known for shagging every girl on the road and being the subject of endless crazy stories? Or did I want be respected as a musician? In the end I went for the latter, which is why I cut off my hair. But even that didn't completely work, so I gave up playing for 10 years. What brought me back was my deep and passionate love for music."

Would you have described Dan Reed Network as a funk metal band in the '80s?
"Well, I reckon we were a funky *rock* band, rather than a metal one. I suppose it was the long hair that made people give us the 'funk metal' tag. I think we were as metal as Journey, so if people want to call us metal, then I'll accept that."

What did you learn about yourself when the band didn't become hugely successful?
"I'm so delighted we never became *that* big. I'm not sure I could have dealt with all the excess that would have brought. I think it might have killed me! I guess the main lesson I learnt was that you should never believe your own hype."

"I HAD A CHOICE TO MAKE. DID I WANT TO BE KNOWN FOR SHAGGING EVERY GIRL ON THE ROAD AND BEING THE SUBJECT OF ENDLESS CRAZY STORIES? OR DID I WANT BE RESPECTED AS A MUSICIAN? I WENT FOR THE LATTER."

You're known as a spiritual person. Have you always been that way?
"When I was a kid I cared about being kind to others. I hated getting sh*t myself, and so I never gave any sh*t to anyone else. But I'm definitely a dichotomy because of my parents. My mum drank a lot, whereas my dad never touched a beer. I learnt about the Dalai Lama and Gandhi from him, about meditating and working hard. But because of my mum's attitude I also loved David Lee Roth and partying!"

You perform intimate shows in people's houses these days. What do you get out of doing that?
"The first time I did it was back in 2008. It was in Washington DC at a fundraiser for Barack Obama when he ran for the US presidency. There were 40 very rich people there and I was really terrified. There was nowhere to hide and every lyric of every song had to be sincere. I ended up loving the experience, though, and now I do 25 to 30 of those types of shows each year. To me, it's like going back to the era when there was no electricity, let alone a music business, and the only way to spread your music to people was to play it live at small gatherings."

What's different about the reunited Dan Reed Network in comparison to the '80s version of the band?
"We now leave our egos at the door. In the early days there was a lot of fighting for attention. That's changed – now it's all about collaboration and getting on with each other. We also have different ambitions. There isn't the desire any more for a million-selling album, or to sell out arenas. We're more than happy to play gigs in 1000-seater halls and make genuine music that comes from the heart."

Interview by Malcolm Dome. Photo: Getty Images/Ebet Roberts/Redferns

KING DAVID

DAVID COVERDALE HAS LED A CHARMED LIFE, FRONTING TWO OF THE GREATEST ROCK BANDS OF ALL TIME IN DEEP PURPLE AND WHITESNAKE. THE SELF-STYLED 'NORTHERN BELLOW' TAKES *ROCK CANDY* ON A UNIQUELY PERSONAL JOURNEY BACK IN TIME, REVEALING THE STORIES BEHIND MEMORABLE PHOTOS THAT CAPTURED HIS ILLUSTRIOUS CAREER...

PERFORMING LIVE WITH THE GOVERNMENT, CIRCA 1969

"Get that f*cking picture out of here!! Ha, ha, ha! I was in this local band called The Government and we got offered a three-month residency in Freeport in the Bahamas. I was about 17 at the time and had ridiculously long hair. They said, 'You can have the gig if the singer gets his hair cut.' And all the band members were looking at me going, 'Three months in the Bahamas!!' So I had the worst cut on the planet, even worse than how my father would cut it! We even did a photo shoot that I hated. Just awful!"

POSING AFTER JOINING PURPLE, 23 SEPTEMBER 1973

"That was taken at Clearwell Castle in the Forest of Dean in Gloucestershire the day it was announced that I'd joined Deep Purple. I'd turned 22 the day before. I think it had already been announced that Glenn Hughes was in the band, but nobody knew who they were getting in as a lead singer. The management or record company brought a bus or two of journalists up from London. It was a big deal.

"I'd auditioned for the band that summer at a place called Scorpio Sound Studios in the basement of Euston Tower in London – the Capital Radio building at the time. I was really nervous, because I hadn't even made a record at that point. I'd brought a bottle of Bell's Whisky down from Yorkshire as it was the best I could afford. But the friend who'd driven me down had stashed it for fear that I might get too pissed! But the Coverdale nose knows, of course, so I found the stuff immediately, and Jon Lord and Glenn Hughes assisted me in swigging it from the bottle. Jon sat and talked with me and really calmed me down. He became an amazing mentor and a dear, dear friend.

"I grew up with a Formica table in the kitchen, with a bottle of sauce on it and mix and match cutlery. Then the next thing you know I'm in Deep Purple going out for some incredibly posh dinner in Paris with 13 knives and forks on each side of the plate. I didn't know what to do until I saw some other people begin from the outside and start working their way in!

"Ritchie [Blackmore], Jon and I are all looking away from the camera here, but I don't know why. I spent an enormous amount of time with Ritchie, writing most of the stuff. Our relationship was pretty much him saying, 'I wouldn't do that if I were you.' But we worked well together, as the legacy testifies. I have to say, though, that everyone in this photo was important to the identity of Deep Purple; Ian Paice with his unique drumming, Glenn with his outstanding voice, and Jon with his incredibly confident left hand."

Photos: Mark 'Weissguy' Weiss; Getty Images/Graham Lowe/Redferns; Getty Images/Anwar Hussein/Hulton Archive

PHOTO HISTORY

A DRINK AND A SMOKE WITH GLENN HUGHES, 23 SEPTEMBER 1973

"That's at Clearwell Castle as well, and Glenn and I are suitably rat-arsed. It's weird to think I was 22 when all this was happening. My son's just turned 22, and he's whip smart. But I meet a lot of 22 year olds now and think to myself, 'You were in Deep Purple at *that* age?' I was the baby of the band, so I had to mature up in terms of my abilities as a musician and a singer to be on the same level. But I always loved a challenge.

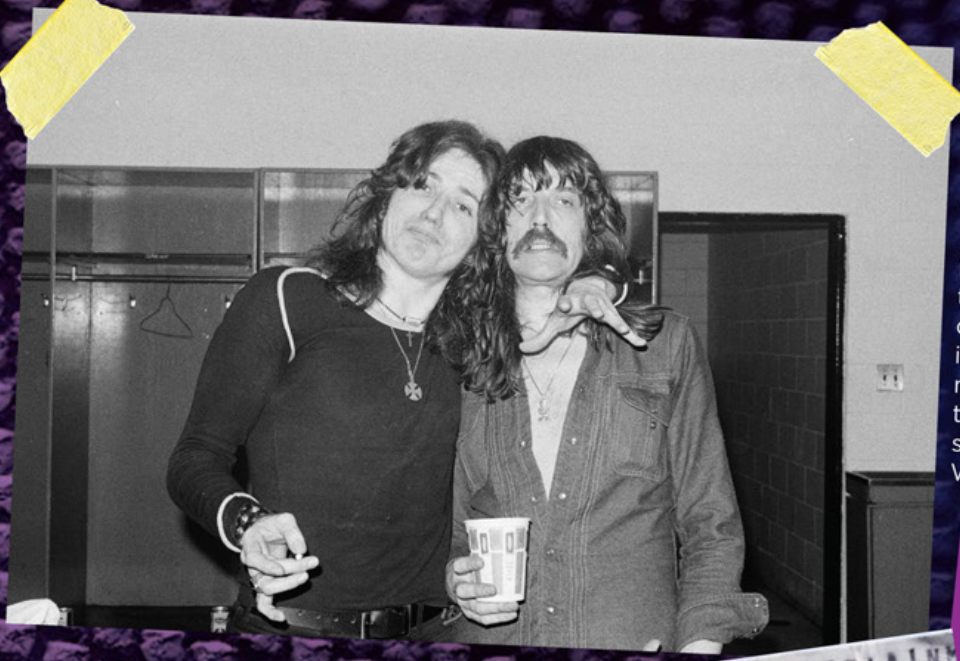
"Glenn was pretty protective of me at the time, actually. He was already fairly experienced after his days in Trapeze and had already enjoyed some success. I was in awe of him and the other guys in the band on a musical level. To be honest, though, I'd already worked with very good musicians, albeit in a local environment. But Purple was something else. They were extra-f*cking-terrestrials! Still, they really encouraged and supported me to write original music. If you're with an inspirational, motivating, supportive team, then there aren't any boundaries. You just go for it, which was huge for me. Fortunately, I had the talent to move forward."

ON THE PURPLE STARSHIP, US TOUR 1974

"My God, look at that TV set! We're on the Starship, which was an amazing Boeing 720, totally customised. The person on the left is a young lady called Jackie, who was my girlfriend at the time. She was a beautiful girl from Leeds and her plan had been to go to Spain to be a governess. She said to me, 'Before I head off, can I come and stay with you for a while?' And it ended up being, you know, longer than a while. We were together before Purple and it was a hell of a transition from the life we'd known together previously. Sadly, we didn't last long. It was obviously a life-changing experience for both of us to see the shenanigans that took place within the Deep Purple camp. I embraced it, but I think it was more difficult for her to come to terms with. It was pretty wild.

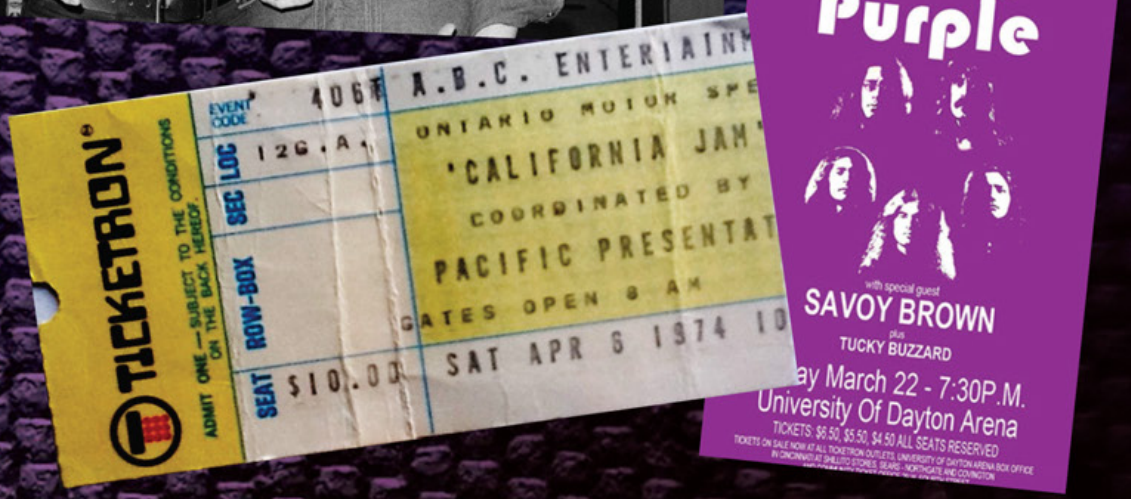
"Of course the man on the right is [Deep Purple producer] Martin Birch. We're estranged, sadly. Martin was one of the people I wanted to make amends with at the time of the tragic loss of Jon Lord back in 2012, but it wasn't to be. Besides Jon, my favourite auntie, Sylvia, and my wife's brother, Daniel, passed away in a very small window of time. I had an epiphany and went, 'What the f*ck? Get on the phone and make amends, both privately and professionally, to people you may have wronged.' One of them was Ritchie Blackmore, of course, and I felt a hell of a lot better about making up with him, because he was an immense mentor to me.

"Martin was amazing. There was no one else I was interested in working with at that time. But when I was with Geffen Records in the United States [in the '80s] they told me my records didn't sound right for American radio. And once I started to have success in America I could understand why they'd said that. Unfortunately that sound wasn't something that Martin and I could accomplish together – and he's now out of the business to the best of my knowledge."



HANGING WITH JON LORD, NASSAU COLISEUM, NEW YORK, 17 MARCH 1974

"Ha, ha! That's me and Jon looking somewhat the worse for wear! Hopefully it's just *after* a show rather than just *before* one! I think it must have been on a UK tour, judging by the state of the dressing room! No? It's New York, is it? OK. I see I've got a cigarette in my hand there, which often seemed to be the case at that time. I don't smoke anymore, that's for sure! Well, just Bob Marley's weed!"

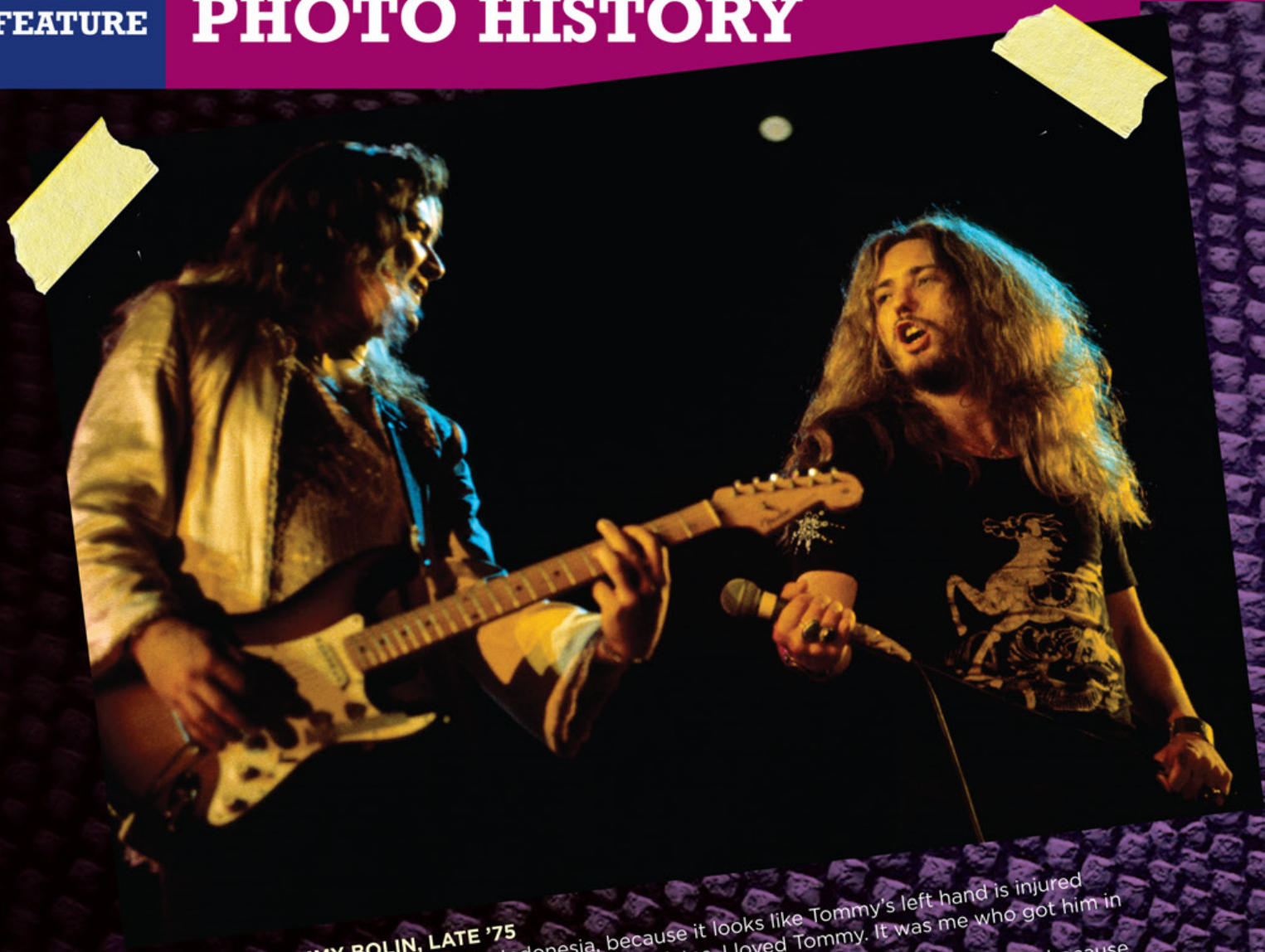


GIVING IT SOME '70S IN CALIFORNIA

"This photo was taken outside a rental house I had near Malibu on the West Coast of California. I had a Fender Rhodes keyboard, a Fender Twin Reverb amp and a Fender Strat in the garage, and that was about it! The place was right next door to where Olivia Newton-John lived, actually. The car was just a rental too, because I couldn't drive at the time. In fact, I didn't learn to drive until I moved back to Los Angeles from the UK when I was 35. At this time I had a guy called Magnet, one of the Purple crew guys who doubled as security, and he would drive me around. So really, I'm just posing with the car. What I'm wearing is... *interesting*. Flares for days and white snakeskin boots! I don't really remember where any of that stuff came from."

Photos: Getty Images/Chris Walter/Wireimage; Getty Images/Fin Costello/Redferns

PHOTO HISTORY



ONSTAGE WITH TOMMY BOLIN, LATE '75

"I think that must be in Japan, or maybe Indonesia, because it looks like Tommy's left hand is injured there. He could only play bar chords when we did those dates. I loved Tommy. It was me who got him in Deep Purple after I'd heard his playing on Billy Cobham's 'Spectrum' album...

"When Ritchie left Purple [in June of 1975] I'd lightly discussed going with him. I was divided, because I admired Ritchie so much as a musician. But at the end of the day I was very loyal to Deep Purple. So when it was clear that Ritchie was out, I started thinking about who could replace him. The first name on my list was Jeff Beck. I love Jeff, but I suspect that might have been a question of 'out of the frying pan and into the fire.' The second name was Rory Gallagher. I'd got to know him on the road, and thought he'd be a great member of Deep Purple. None of this was ever discussed with either Jeff or Rory, incidentally.

"The third name on my list was Tommy Bolin, entirely based on the 'Spectrum' album. I played it for the guys and they were intrigued by him, so we did some research and found that he'd been in the James Gang. He only lived a few miles from me in Malibu. So he turned up to meet us looking like this ravishing, exotic confection of multi-coloured hair, with each finger and toenail painted a different colour. He was just a f*cking star! He turned on six gigantic Marshall stacks to the max and went BLAM! Paicey was reading a newspaper, totally not interested, giving off an 'impress me' attitude. But as soon as he heard Tommy play he just threw the paper down and we were off!

"The funny thing is that a lot of the stuff I thought Tommy played on 'Spectrum' turned out to be [keyboardist] Jan Hammer. Once Tommy was in the band we were both at a party somewhere, and I found a copy of 'Spectrum'. We put it on and I said to Tommy, 'Oh man, I *love* this lick,' and Tommy went 'That's Jan'. The same thing happened a couple of minutes later. It became a standing joke.

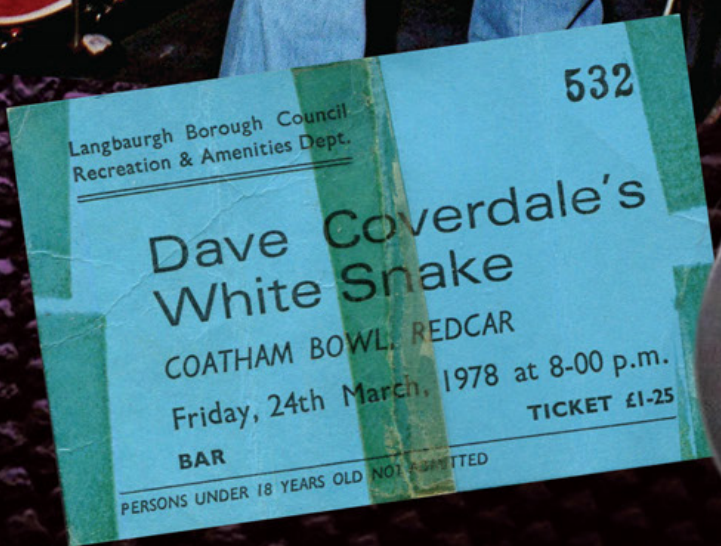
"I loved working with Tommy, but I hated what he was doing to himself. Tommy and Glenn were like two kids in a candy store and I was the middleman, standing between Jon and Ian on the one hand and Glenn and Tommy on the other. When you're in a situation where people are taking care of all your 'wants' and 'needs' to keep you 'happy', then you'll see people who think they can do more than a normal human being can in terms of alcohol and drugs. And that can only lead to heartbreak. So what was happening in Deep Purple at that time meant I had no hesitation in leaving. I couldn't be part of the Titanic going down. The real heartbreak is that I wasn't surprised by Tommy's demise. But it was still so very sad. I still play 'Teaser' to this day and I still love it."

PERFORMING WITH WHITESNAKE, CLUB LAFAYETTE, WOLVERHAMPTON, 5 MARCH 1978

"Wolverhampton, is it? I seem to remember punching the air to salute the audience at this show and putting my hand through the ceiling. This is at the very start of Whitesnake. Getting out of the downward spiral of Deep Purple was like being released from prison. I could do what I wanted. The downside was that I'd just left one of the biggest bands in the world, punk was at its height in London and no one was backing this blues-rock thing that I wanted to do. I was 27 years old and according to the press I was a dinosaur.

"I put Whitesnake together with nickels and dimes and I decided to do a tour and call it 'back to the roots', more to save face than anything else! We didn't have enough new material, so we had to do some Purple stuff. But as it happened there ended up being more people outside the venues trying to get in than there were people who'd managed to get inside!

"The first show we did was at Lincoln Polytechnic and the van broke down on the way back home, but with that band we always managed to turn everything into a laugh. With Micky [Moody] and Bernie [Marsden] playing guitar it was hilarious, like Tommy Cooper meets Max Bygraves. The band wouldn't have lasted without the unique chemistry we had and the incredible humour. It's as rare as hen's teeth in bands – and that's often what makes or breaks them."



Photos: Getty Images/Fin Costello/Redferns; IconicPix/Alan Perry

PHOTO HISTORY

WHITESNAKE PROMO SHOT, LATE 1978

"This must have been around the time of the 'Trouble' album – and I really don't know what the f*ck kind of choker that is that my wife put on me. Everyone was at least *trying* to look like we belonged in a rock band, but the image was clearly an attempt to look the part with no stylist to hand! Ha, ha, ha! We did the best we could, but only the drummer was innocent! The music was significantly more important than the image, thank God, but that obviously changed over time with the MTV stuff, which was just how it happened.

"We had Dave Dowle in the band at this time and he was a super guy. [Beatles producer] George Martin adored him. He'd pay him double and triple session fees. And of course there's Neil Murray wearing his unhappy coat! Neil got into Whitesnake simply by being a great musician. At the time we were auditioning we had people coming in with the bass round their ankles and Vaselined hair. And they could play a great E string!! We were at a rehearsal facility somewhere in North London. Bernie said 'I know someone who can come in and help out' and along came Neil, all posh. I wondered if he'd bring us Edward Heath on keyboards! Well, I was walking around the rehearsal room whistling a Weather Report song called 'A Remark You Made' and Neil started playing along perfectly, just like [Weather Report bassist] Jaco Pastorius. We were still bringing people in to try out and I believed Neil was just helping out. But then I thought, 'What the f*ck? It's staring you in the face.' I said to Neil, 'Do you want to be in the band?'" Neil said 'I'd love to' and he became an utterly committed member of Whitesnake. He's up there with Jack Bruce and Paul McCartney for me. He may have suffered merciless piss-taking from Bernie in Whitesnake, but he put down some fabulous bass parts."

LIVE AT HAMMERSMITH ODEON, 23 NOVEMBER 1978

"Ah, 'The Northern Bellow'! Somebody once called me that because I had such a big bastard of a voice. I liked the phrase, so thought I'd get a T-shirt made. Not to be confused with 'The Northern Below'. That's manland!

"Was this around 'Ready An' Willing' time? No? Then all I can say is... nice snakeskin belt!"

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SMITH PRINT GROUP

ADVANCED MIKE TECHNIQUE, FALKONER TEATRET, COPENHAGEN, DENMARK, JANUARY 1983

"My penis extension! That's a 16, 17 or 18 lb mike stand, dude! Look at those arms! My muse is Hendrix, and seeing him when I was 15 was a life-changing, transcendent experience. He brought... Well, he brought femininity to an extremely masculine instrument – and f*cked it every night. I still open the show with a salute to the audience, mike stand from the crotch. It became my guitar really. It's nothing I can practice at home! It's like coiling up a spring and then letting go. I go into the zone."

Photos: Getty Images/Fin Costello/Redferns; Getty Images/Jorgen Angel/Redferns

PHOTO HISTORY

BOOZEFEST IN JAPAN, FEBRUARY 1983

"That's a nice bar. Neil looks demonic and I'm on brandy and coke – or maybe scotch and coke. Jon's got a beer, which is weird. Look at [drummer] Cozy [Powell] and [guitarist] Mel [Galley] too. Half of that band's gone now. Heartbreaking. When we were doing 'Slide It In' together I should have had sponsorship from Gordon's Gin and Schweppes tonic. At the end of a session Cozy and Mel would get these huge steins full of immensely powerful gin and tonics. They were so powerful that they necessitated two full lemons in them!

"We all got on great. Micky Moody had been really intimidated by Cozy, especially after the conservatism of Ian Paice, because Cozy had occasion to be a wild man. That was fine by me, though. I was entirely familiar with that, because I'd had my own moments. Mel and Cozy got on great and [guitarist] John [Sykes] was fantastic. But then Mel had his accident. We were on tour in Germany and on the way to the hotel we passed an amusement park with a bowling alley. Well, when the Snakes are in town... Coming out of the bowling alley was when the accident with Mel happened. He fell and bust his arm up. The promoter, a guy called Mike Scheller, said, 'If you can't do these shows then I'm going under.' So we had to leave Mel in hospital with his arm all strapped up, and we went off to do shows. Everybody upped their game. You can see it on a clip of the last ever show we did with Jon, which was a TV show in Stockholm, live at 11 in the morning after we'd been up all night. Everyone's kicking ass and that was what it was like every time, simply covering the fact that we only had one guitar. It was the best I'd heard Cozy play in a long time and the best I'd heard Jon play in a long time."

STRUTTING WITH SYKES, LA, 1984

"Was it part of my plan to get John Sykes in? Absolutely. Around 1983 I was totally after making Whitesnake more electrifying. It needed a fresh coat of paint and this was it. Micky didn't want to go there and we'd already said our cheery byes to Bernie. It was time for new and fresh. [Whitesnake agent] Rod MacSween said, 'You should have a look at John Sykes,' as Thin Lizzy were pretty much folding. So I put them on the Monsters of Rock package I was doing through Europe to check him out, and I thought he was really good. I remember being in a bar on the tour with John and [Lizzy drummer] Brian Downey. Brian said John *had* to do the Whitesnake thing as he didn't know where Lizzy were going. Micky was already out, I think we were recording somewhere, and so I arranged for John to fly over. Cozy, Mel and [producer] Martin [Birch] weren't particularly taken with him. I thought he had amazing potential, though he certainly wasn't playing like he ended up playing on the '1987' album sessions at this point. But John and I also found we could write together really well.

"This photo was taken on a run we did in the States with Ronnie Dio, God rest his soul. We sold 180,000 albums on the back of it and then jumped onto a Quiet Riot tour. It was pretty f*cking dynamite. It was me, John, Neil and Cozy, with a side order of keyboards from, I think, Richard Bailey from Magnum. Jon Lord had gone off for the Purple Mk II reunion. Mel had injured himself so he couldn't play, and that made Cozy worked harder. It was big, sexy muscular stuff and the crowd went batsh*t. It was really good."

TAKING THE US BY STORM, 1987

"This was a super band again. Adrian Vandenberg became an important part of the Whitesnake story, of course. I'd met Adrian a good while before, in Utrecht after a gig, I think. We were all in the Holiday Inn bar, one of those rooftop things, and Adrian and I had a fantastic conversation and agreed to stay in touch. We connected.

"Around that time there were three guitarists I was curious about – Adrian, John Sykes and Michael Schenker. I invited Adrian to join Whitesnake while we were doing 'Slide It In', but he had his own band, Vandenberg, and their song 'Burning Heart' was going up the charts in America. I said, 'You've got to follow that and see what happens.' But we stayed in touch and when John and I fell out I called him up and he became the first member of a new Whitesnake. I'd seen Vivian Campbell playing with Ronnie Dio and thought he was great. I still do. I saw Rudy Sarzo working against all the odds in Quiet Riot and still putting on amazing shows every night. I'd seen Tommy Aldridge with Ozzy, and he was just a drumming freak of nature.

"I had to make some videos for the '1987' album [eponymously titled in the US and some other territories] and I didn't have a band, so these were the guys I called. I didn't even know if they could work together or connect. At the start I called them The Video Kids, but the first time we rehearsed I immediately felt a load of pressure lifted off my shoulders. It definitely worked! We had smash hit videos and the live performances were great. Amazing really, considering it was a band I put together on paper, pretty much!"

Photos: Getty Images/Koh Hasebe/Shinko Music; Getty Images/Richard E. Aaron/Redferns; Mark 'Weissguy' Weiss

PHOTO HISTORY

MTV AWARDS, 1987

"This was taken after the 1987 MTV Awards. I seem to remember I sang live and the guys did playback. It was a ridiculous time for around about three years when MTV became this global monster. I'd go into a hotel room and 8 times out of 10 the TV would be showing MTV. And 9 times out of 10 it was playing the video for 'Still Of The Night', 'Is This Love' or 'Here I Go Again'.

"Was I prepared for the level of success the '1987' album had? Professionally, yes. It was such a validation of the really hard work that went into that album. It wasn't entirely the guys' fault in earlier versions of Whitesnake that we often took six steps forward and four back. Management decisions were made that didn't serve us well and it became incredibly frustrating. But once I took over the running of the operation myself everything changed... and to go from almost three million in debt and within three months be richer than I ever was with Purple was very reassuring.

"Privately, though, I wasn't prepared at all. I was with [Whitesnake video star] Tawny [Kitaen] in LA and we couldn't go anywhere. If we stopped at a red light on Sunset we'd be chased by the paparazzi like something out of The Beatles' *A Hard Day's Night*. It was whack. That was the primary reason why I moved out of LA to Lake Tahoe to live in a village of 5000 people. I'm still Mr Saturday Night on tour even now, but at home I'm just a husband and a dad."

WITH TAWNY KITAEN, MTV AWARDS, 1988

"Ah, me and Tawny... We were like *Rolling Stone* couple of the year or something at that point. I think we were presenting the MTV awards on this particular night, and gave a gong to INXS for 'Video Of The Year'. It was the first time I met Michael [Hutchence] and the guys, and their award was well deserved. But all this kind of thing was the aspect of fame that I found I didn't care for. Success is great, but I don't want to go to a bookshop or Tower Records and be endlessly disturbed. I had to change my locale. I now live in a village that's extremely protective of me. It's a super little community that I've been involved in for over 30 years."

Photos: Getty Images/George Rose; Getty Images/Time Life Pictures/DMI/The LIFE Picture Collection

PHOTO HISTORY

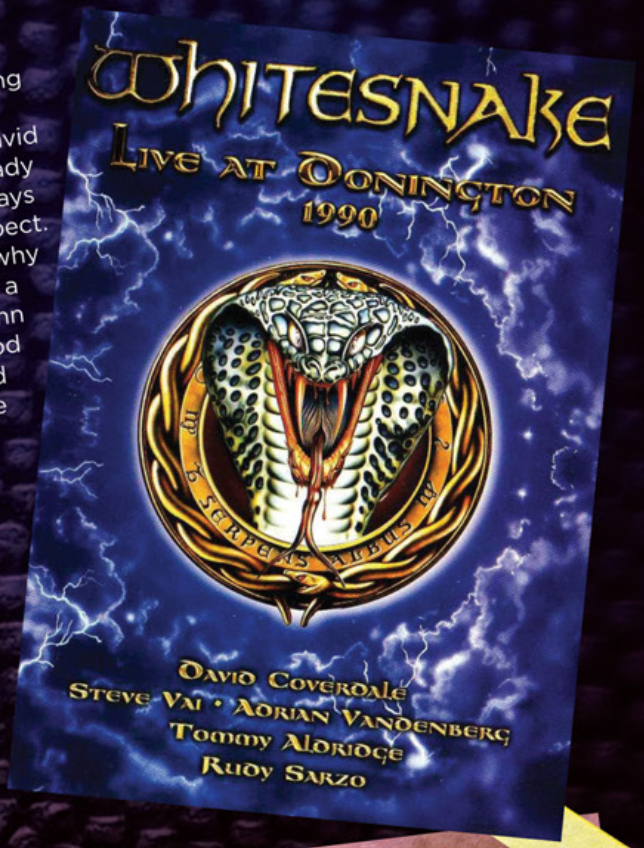
'GIRLY MAN', 1988

"Ha, Ha, Ha! I tweeted this one recently, actually. I've no idea where I am here, but it's a bit of a case of, 'I've done the cows and the pigs. Now what do you want me to do?' Look, it's a time capsule and I don't take it too seriously. And to be frank I was glad I experienced it. Who gets to dress like a girly man, sell millions of records and make millions of dollars?! It was a blast. I'm very comfortable about taking the piss out of myself. It is what it is."

THE STEVE VAI YEARS

"Ah, the Steve Vai line-up. I first saw Steve while I was still working with John Sykes. But it had taken so long to get various things sorted out in Whitesnake at that time that John had tried for David Lee Roth's band. Steve ended up joining David, though. I'd already seen him in the 1986 film *Crossroads* and went 'Holy sh*t!' I always wanted two guitarists in Whitesnake to give it a symphonic aspect. I didn't want two guys who played the same though, which is why I encouraged Micky's slide playing way back, when Bernie had a pop melody mentality. So at one time I was thinking about John and Steve *together* in Whitesnake. A beautiful blond guitar god on one side and the devil's guitar player on the other. It would have been an unbeatable combination... but John didn't share the vision.

"Anyway, Steve was tied up with David Lee Roth, so no approach was made. But I never really lost interest in him. I saw some of the stuff he did with David like 'Yankee Rose' and thought that David was just having Steve play Edward. But for me Steve was that character in *Crossroads*, this extraordinary electrifying blues player. Steve's a Paganini of guitar, an absolutely astonishing player. So when Adrian injured his wrist and had to take time out of Whitesnake I told him that I'd approach Steve. Adrian and I had written the songs together, but Adrian couldn't *play* them. So that accelerated my approach to Steve and he came on board. We got on terrifically well and are still in touch. He came to rehearsals last year and is still amazing. I'm honoured to have had the chance to work with him."



Photos: Mark 'Weissguy' Weiss; IconicPix/William Hames

Nazareth photographed in the studio in London, 1974. L-R: Manny Charlton (guitar), Darrell Sweet (drums), Dan McCafferty (vocals), Pete Agnew (bass)

"WE'VE NEVER BEEN A HEAVY METAL BAND!"

So says longstanding **Nazareth** bassist **Pete Agnew**. Well, we at *Rock Candy Mag* don't care how you describe the Scottish legends. All we know is that they're one of the most underrated acts from rock's glory days. *Malcolm Dome* talks to Agnew and vocalist **Dan McCafferty** about the band's long and illustrious career.

I ALWAYS THOUGHT THERE was a Nazareth sound, something that stamped anything recorded by the band from the Scottish town of Dunfermline as identifiably *them*. I always thought it was the Nazareth sound that helped define one of the most important British bands of the '70s. Apparently, though, I'm dead wrong. Who says so? Well, none other than Dan McCafferty, the band's vocalist during that glory era and a man whose raw and raspy voice was equally impressive whether tearing through full-blooded rockers or adding real emotional depth to heart-rending ballads.

"There's no point in being in a band if all you're going to do is the same thing album after album," says McCafferty, who retired from Nazareth back in 2013 in the wake of some health issues, primarily lung-related. "All you do is become a covers band, really. Look, take Kiss. I love those guys, great fellas. But I can listen to a song and tell it's them. I can't identify the actual track, nor the album it's on. But I know it's them."

Bassist Pete Agnew, the only member to play with the band throughout its 50-year career, agrees.

"We always wanted to evolve," he says. "None of us was interested in repeating our 'Razamanaz' album, just because that was the first one we had success with. That's restrictive, and when you're in a band, you should want to change all the time, let your creativity run free. I'm so pleased we've done that over the decades."

A half-century career is pretty mind-blowing, of course. But Agnew is quick to fess up that it's not quite accurate. Nazareth have *only* been going since 1970.

"Yes, the four of us [Agnew, McCafferty, guitarist Manny Charlton and drummer Darrell Sweet] were together from 1968, but that was in a band called The Shadettes. We were a six-piece back then and I didn't play the bass, but shared vocals with Dan. It was only when the line-up became just the four of us in 1970 that we decided to change the name to Nazareth."

IN THOSE very early days the music that inspired the band wasn't The Beatles, as was the case with so many others, nor any of the pop music that dominated the charts at the time. ►

Photo: Getty Images/Michael Putland

INSIDE STORY

"Pop music was so duff," laughs Agnew. "What we were into was Stax and Tamla Motown, soul music in general. We were playing a lot of dance halls as The Shadettes and all people wanted to do was dance, so soul was what they wanted us to play. We ignored all the pop hits. Even The Beatles meant nothing to us."

By the start of the '70s, though, the advent of heavier bands made an impression on the young Scottish hopefuls, as Agnew happily admits.

"We heard Spooky Tooth, Deep Purple and Led Zeppelin, and what they were doing appealed to us. Not that we wanted to sound like them. But there was a freedom of expression in what they were doing, and we were keen to follow that path. Mind you, a lot of heavy music even then was just getting someone to scream over a riff. We were all about writing good songs. People like Roy Wood, one of the greatest songwriters Britain has ever had, impacted on what we were trying to do. I suppose you could say that we wanted to combine Warren Zevon and Metallica. But we've never been a heavy metal band. That term never even existed when we started out, and whenever I've seen our music described that way, it confuses the hell out of me."

"DID OUR FIRST HIT CHANGE OUR LIVES? WE BEHAVED LIKE ROCK STARS FOR ABOUT FIVE MINUTES – AND THEN GOT BACK TO THE REALITY OF NOT HAVING MUCH MONEY!"
DAN MCCAFFERTY

Perhaps this desire to tag Naz as metal had something to do with McCafferty's unashamedly sand-blasted vocal style, which was clear and present from the minute you heard 'Witchdoctor Woman', the opening number from the band's eponymous debut album, released in November of 1971. For what it's worth, the singer has his own theory about where this approach came from.

"You listen to Rod Stewart, Maggie Bell or me and there's a similarity," Dan says. "Maybe that's because there's a Scottish feel to what we do. I've always thought that people with links to particular regions come up with their own singing style. You think of all the Manchester bands, or The Kinks and The Jam in London... There's something about a certain part of the country that gives singers a certain tone. That's true of us in Scotland.

"But what I've done comes from within. It's me expressing honesty in a natural way, and I believe people relate to that. When I was growing up I listened to everyone – Otis Redding, Little Richard, early Elvis, Buddy Holly, Lowell George – and I never wanted to sound like any of them. But I loved hearing great singers, and because they were all very different that inspired me to find my own niche."

RIGHT AT the outset of their career Nazareth nonetheless made the decision to move down from Scotland to London. And for a very logical reason...

"Everything in the music business was based down there," recalls Agnew. "If you wanted to be successful, then you had no option. You had to be there, to be seen and heard, and to get a record deal. *So* many young bands relocated to London about the same time as us – Thin Lizzy for one. It was a bit like LA. No band actually *came* from LA. They'd all moved there from other parts of America, because that was how you made it. Same with London. We went to the famous Speakeasy club in central London all the time once we were down there, as did a lot of musicians, and I swear the only London native in the place was the hat check girl!"

The four members of Nazareth lived together in a flat that both McCafferty and Agnew now recognise was hardly the last word in luxury.

"Oh, it was certainly a case of living in squalor," laughs the bassist now. "The thing was, all of us were married at the time with families, and living in decent houses up in Scotland. We gave all of that up for the band. One of the wives came down to London for a visit – and when she saw the conditions we were living in, she burst into tears!"

"That was *my* wife," confirms McCafferty. "I'd tried to get her to stay in a hotel, because I didn't want her to see where we were based. One of the reasons was because it was pretty much a bordello! Seriously, every other flat in the building was occupied by a working girl...

"But if you wanted to be a successful band, you had no choice. You had to come to London to get a recording deal. Nobody in the music business would travel north of Watford to check out an unknown band. That's the reality of the situation we were in. And all of the best studios were in London as well. These days, you can do a decent recording in your bedroom. But that sort of thing was alien in the 1970s."

Looking back, Agnew recalls that Nazareth became very close to one band in particular.

"We got on really well with Rory Gallagher and his band. We toured everywhere with them. His bassist, Gerry McAvoy, spent so much time in our communal flat that we began to wonder if he actually lived there with us! Most of the time he'd end up sleeping in my bed, while I was on the sofa! We were also very close with the Sensational Alex Harvey Band, who shared the same management as us. Plus we inevitably got to know a lot of groups from being out on the road. There were so many people trying to make it. Some of us managed to get successful, but many more fell by the wayside."

In case you were in any doubt as to who's on stage…

IT WAS Nazareth's third album, 1973's 'Razamanaz', produced by Deep Purple bassist Roger Glover, that finally delivered the band's big break in the UK. It rose to number 11 in the album chart, spawning two Top 10 singles in 'Broken Down Angel' and 'Bad, Bad Boy'.

"We were out on the road supporting Purple after our second album [1972's 'Exercises'] came out," reveals Agnew. "And we were already playing a lot of the songs that would end up on 'Razamanaz'. Roger was a really nice guy, and we spent a lot of time drinking with him and [Purple keyboard player] Jon Lord in hotel bars. At the time we were looking for a high profile name to produce the third album; Pete Townshend and Jimmy Page had both been mentioned. But Roger told us that he really liked the new songs and would be up for working with us. He already had a decent reputation as a producer – let's face it, he effectively did that job for Purple – so we went with him."

"Amazingly, we recorded 'Razamanaz' in just 10 days in a warehouse [in Jamestown back in Scotland] using a mobile studio," says McCafferty.

The success of 'Broken Down Angel', which reached number 9 on the UK singles chart and stayed there for 11 weeks, proved to be a real game changer for Nazareth.

"We were on a UK tour with Robin Trower supporting us," remembers Agnew. "We played places like Lancaster Town Hall and got respectable crowds in – about 300. That was the sort of turnout we were getting back then. But then we went to London to film an appearance for [influential weekly TV music show] *Top Of The Pops*. Almost immediately after that show went out on BBC1 [on 11 May 1973], places we played were packed, with people hanging off the rafters. It was insane."

"That's what *Top Of The Pops* could do for artists back then," explains McCafferty. "Everybody watched that programme when it went out on a Thursday evening, and if you were on it, you were made. We appeared the same week as Suzi Quatro, who wasn't very well known. She did 'Can The Can' and all of us knew she was going to have a number one – and she did.

"Did our first hit change our lives? We behaved like rock stars for about five minutes, and then got back to the reality of not having much money!"

"What we did find was that we were now getting bigger crowds at gigs," adds Agnew. "So we were able to play better and bigger venues. That's what a hit does for your profile. Or at least that's what it did for you back in the '70s."

IT WAS more than two years before Nazareth finally replicated their UK success on a much bigger stage in the States. Their cover of 'Love Hurts', originally made famous by The Everly Brothers, gave them an impressive Top 10 success there, peaking at number 8.

"The 'Hair Of The Dog' album that song is taken from came out in April 1975, but it took a while for 'Love Hurts' to pick up some airplay," reveals McCafferty. "Then all of a sudden a radio station in Texas started playing it over and over again, and it took off from there.

"Pete and I had been big fans of the song when we were kids and knew The Everly Brothers' version, of course. But our interpretation was much more influenced by the way Emmylou Harris and Gram Parsons recorded it [for the latter's 1974 album, 'Grievous Angel']."

"What also helped us was that 'Hair Of The Dog' was on the B-side of that single," adds Agnew. "College radio in America, which was so important at the time, started to play that song a lot. They didn't have the same restrictions on what could be played that FM stations did. And 'Hair Of The Dog' included the line *'Now you're messin' with a son of a bitch'*, which really resonated with the college kids, who loved the fact that we were 'swearing'! The combination of all that radio play not only gave us this big hit, but also meant the album sold really well [making it to number 17; the band's sole ►

Photos: Getty Images/Jim McCrary; Getty Images/Fin Costello/Redferns

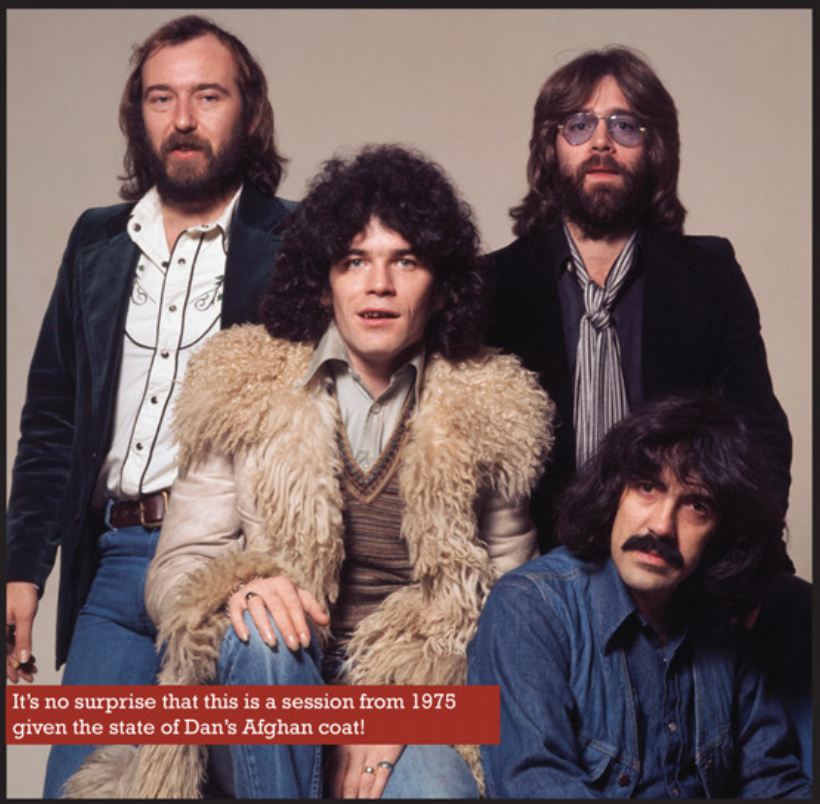
INSIDE STORY

Top 20 album in America]. So many other British bands failed to make any impact in the States, so we were very grateful for our chance. Plus we spent six months every year touring North America in those days."

Interestingly, Canada proved to be an even bigger market for the band.

"A lot of British bands treated Canada as if it were just another state of America, instead of a separate country," explains Agnew. "So they'd go there and play maybe two or three shows. They never did coast to coast tours of Canada. We did. As far as I remember, the only other band to do that was Supertramp.

"We were also lucky to have a massive Canadian hit with our version of 'This Flight Tonight' [from 1973's fourth album 'Loud And Proud']," adds McCafferty. "Canada had a rule that meant a certain percentage of songs getting airplay had to be by Canadian artists. And as Joni Mitchell, who's Canadian, wrote the song, well that helped us to get huge support from radio stations across the country. At one time, we were so big there we were treated like Zeppelin!"



It's no surprise that this is a session from 1975 given the state of Dan's Afghan coat!

THE '70S was, of course, a decade of excess. And Nazareth developed a reputation for being a hard drinking, hard partying band. But neither Agnew nor McCafferty believes this to be particularly true.

"In those days, musicians seemed to be either drinkers or druggies," says the former. "We fitted more into the drinking category. But we were never as crazy as people have made out. We got a reputation partly because everyone assumed that if you were Scottish, then you drank heavily. Plus journalists would come on the road with us and have a lot fun, then go back and write about our supposed drinking habits. It was press hype, really."

"If we'd drunk as much as people said, then I'd have died a long time ago – and I've just celebrated my 72nd birthday," laughs McCafferty. "It was all exaggerated by the media. I remember going to Russia, and the people we were hanging out with were drinking bottles of vodka. That drinking session went on for the whole night – at least for those guys. But we had a gig to do the next night, so left them to it. The next day the Russians couldn't believe that none of the band had hangovers. They were convinced we'd been up through the night drinking with them, when the reality was that we'd gone to bed hours earlier. But because they had no memory of us leaving, the word spread that we'd matched them vodka shot for vodka shot – and that's how stories about our drinking spread. It didn't do our rock'n'roll reputation any harm!"

The musical party couldn't last forever, though, and by the 1980s Nazareth were in commercial decline and going through line-up changes. None of the band's albums after 1979's 'No Mean City' broke into the UK Top 40, while 'Malice In Wonderland', which appeared the following year, was the last Naz album to make the Top 50 in the States. Agnew simply puts that down to the natural order of things.

"No band, however big, can hope to have an unlimited run of hit singles and big albums. Look at the Stones. I can only ever remember what they did in the '70s. We had our run of big songs and then people would still come to the gigs. But you couldn't be sure they'd have any interest in new material. Most probably didn't."

"IN THOSE DAYS MUSICIANS SEEMED TO BE EITHER DRINKERS OR DRUGGIES. WE FITTED MORE INTO THE DRINKING CATEGORY. BUT WE WERE NEVER AS CRAZY AS PEOPLE HAVE MADE OUT."
PETE AGNEW

"In Britain, nobody wanted guitar bands in the '80s," adds McCafferty. "It was all about the New Romantics and dance music. But we were still able to tour continuously in much of Europe, as well as America and Canada, and we could still do big gigs. It was only in the UK where we seemed to struggle on the road. But at least we were able to keep going. A lot of our peers gave up. The CD revolution also helped. When that happened fans started replacing vinyl copies of our albums with the new format, and our back catalogue began selling again."

"By the end of that decade, though, the guitar was trendy again," continues Agnew. "And we found it a lot easier to get recognition in our own country once more."

PART OF the reason why Nazareth were rehabilitated at that time was because they had the world's hottest rock ticket Guns N' Roses openly citing them as a major influence. Guns even covered 'Hair Of The Dog' on 1993's 'The Spaghetti Incident?' album.

"That was such a big boost for us," agrees the bassist. "If you've got such a huge band going on in interviews about Nazareth, then their fans will be interested enough

Photos: Getty Images/Michael Putland; Getty Images/Tin Costello/Redferns

to check us out. So thanks to Guns N' Roses' enthusiasm and patronage we did pick up a new generation of fans.

"Those guys used to come to our gigs all the time before they were famous. I remember in late 1985, we did six shows in California, and they were down at the front of the stage at every one of them. We got to meet the guys, and ended up giving them passes for all our subsequent gigs, because they followed us everywhere. Six months later, Guns N' Roses asked Manny Charlton to produce their demos and he nearly worked with them on 'Appetite For Destruction' [see the full story in *Rock Candy Mag* issue 10]."

Rumour has it that Nazareth were even asked to perform at singer Axl Rose's wedding to Erin Everly on 28 April 1990.

"We were never asked to do that," insists Agnew. "Again that's a story that was blown up out of all proportion. What happened was that Axl, who was a huge fan of Dan, asked him if he'd sing 'Love Hurts' at the wedding. But we were on tour, so Dan had to turn it down. There was never a request for us to be Axl's wedding band."

"I like Axl a lot and had our schedule permitted then I would certainly have done 'Love Hurts' at the wedding," says McCafferty. "Mind you, I reckon our version of the song lasted a bit longer than the marriage [which was officially over within 10 months]!"

> "I SUPPOSE YOU COULD SAY THAT WE WANTED TO COMBINE WARREN ZEVON AND METALLICA."
> **PETE AGNEW**

TODAY ONLY Agnew remains in the band from the four-man line-up that defined Nazareth's glory days. Manny Charlton left in 1990 to pursue a solo career, drummer Darrell Sweet sadly died of a heart attack in 1999 aged just 51, and Dan McCafferty quit in 2013. McCafferty has, however, just finished recording a solo album, 'The Last Testament', that he aims to release soon.

The current Nazareth line-up – Agnew, his son Lee on drums, former Persian Risk vocalist Carl Sentance and guitarist Jimmy Murrison – have just released their 24th studio album.

"The reaction to 'Tattooed On My Brain' has pleasantly surprised all of us," enthuses Agnew. "It's been so much better than we dared hope for."

"I really like what they're doing," adds McCafferty. "I enjoy the fact that Carl Sentance sounds nothing like me, because that again shows there's nothing formulaic about Nazareth."

Agnew is amused by the way attitudes to the band have changed over the last three decades.

"In the '80s, we were seen as dinosaurs. Then by the '90s people were calling us legends, which was so much more positive. And now there are exhibitions at a couple of Scottish museums dedicated to us. So I suppose we've now graduated to being artefacts!"

That's as maybe, but whatever you may call Nazareth, we can surely all agree they're a class act!

NAZ-TY – BUT NICE!

Bassist **Pete Agnew** picks his five fave **Nazareth** albums

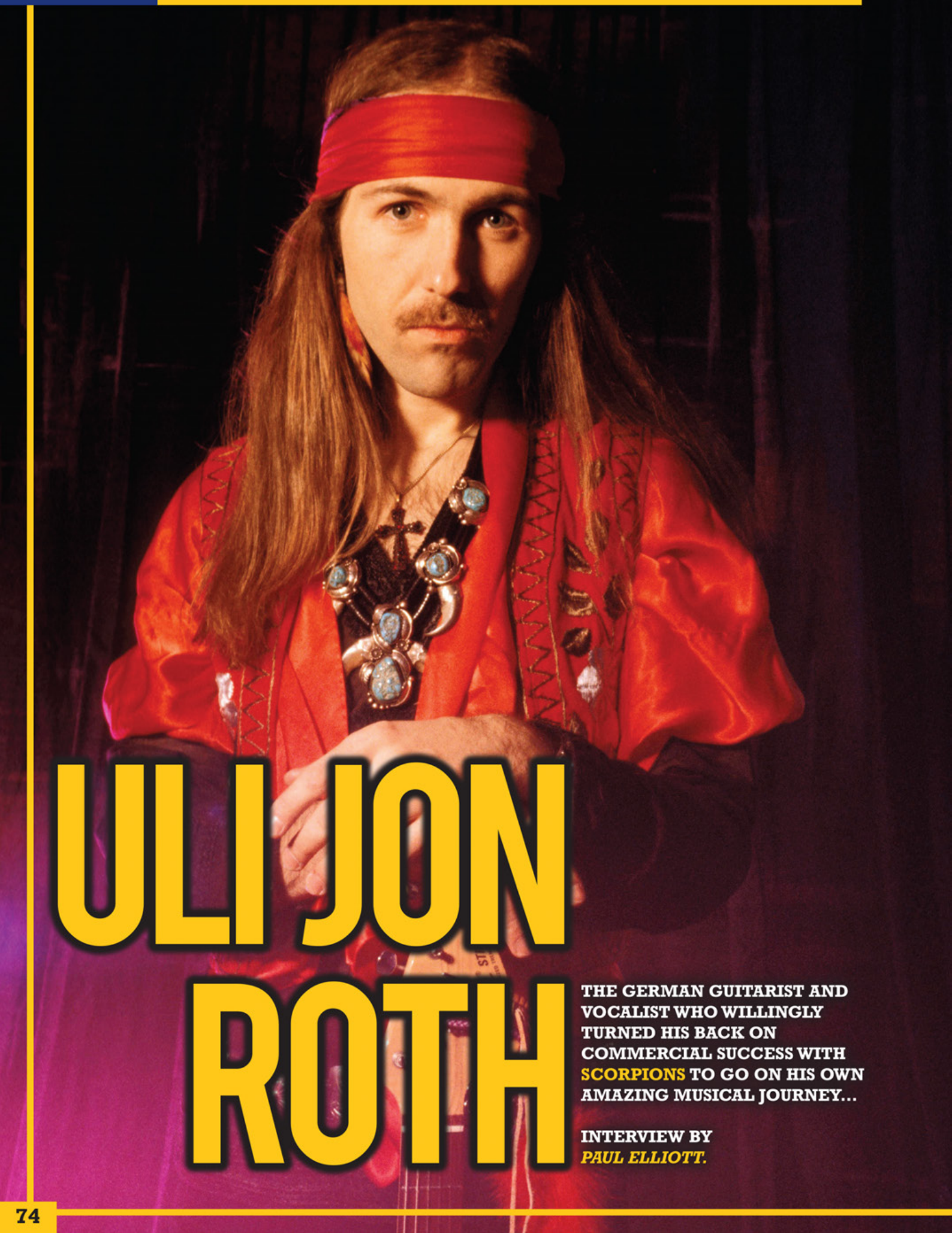
'Razamanaz' (1973)
"I have to include this one because it was the album that kick-started our career. It broke the band in the UK and made a really big difference to our standing."

'Hair Of The Dog' (1975)
"You really can't overestimate what this album did for us. It broke the band in America – and making it over there was the Holy Grail for all British bands at the time. There were so many of our peers who never got as far as we did in the States."

'Malice In Wonderland' (1980)
"It wasn't a particularly successful album, but it's one that I look back on with huge fondness. We'd changed direction here after the previous release [1979's 'No Mean City'] and it was our second as a five piece with Zal Cleminson [Ex-SAHB] in the line-up on guitar. He's a really talented man."

'No Jive' (1991)
"Again, not an album that was really successful, but I loved this period in our career. This was such a fun record to make. We had Billy Rankin on guitar and he was very undervalued during his time with Nazareth."

'The Newz' (2008)
"I'm not choosing 'The Newz' because it's a real Nazareth fan favourite, but rather because it was such an enjoyable recording experience. Jimmy Murrison was on guitar and my son Lee was on drums, and there was a genuine camaraderie in the group at that time."



ULI JON ROTH

THE GERMAN GUITARIST AND VOCALIST WHO WILLINGLY TURNED HIS BACK ON COMMERCIAL SUCCESS WITH SCORPIONS TO GO ON HIS OWN AMAZING MUSICAL JOURNEY...

INTERVIEW BY *PAUL ELLIOTT.*

JIMI HENDRIX

"I was 12 years old when I first saw Hendrix on TV in 1967. He was playing 'Hey Joe' and it had a huge effect on me. I got the 'Are You Experienced' album and remember sitting in a dark room for a long time, constantly listening to '3rd Stone From The Sun', seeing all the images in my mind. It was like music from outer space. But what really did it for me was when I saw Jimi live in Hamburg in January 1969. It was his last tour with the Experience and he was at the absolute height of his creative powers. The guitar sound was unbelievable, so rich and powerful. He had so much charisma – it was like I could see a light all around his body. That concert did my head in. I still have the ticket. Other guitars players like Eric Clapton, Alvin Lee and Johnny Winter have influenced me, but Jimi was out of this world. Every time he played a guitar lead it was like a movie to me. He really was a genius."

Uli together with Monika Dannemann, who dated both him and Jimi Hendrix

"MONIKA PAINTED BEAUTIFUL PORTRAITS OF JIMI THAT CAPTURED HIS SPIRIT SO MUCH BETTER THAN THE PHOTOGRAPHS. WE WERE TOGETHER FOR SOMETHING LIKE 20 YEARS AND SHE DIED IN 1996. WE WERE NEVER MARRIED, BUT I LEARNED SO MUCH FROM THAT WOMAN."

DAWN ROAD

"Dawn Road was my four-piece high school band, consisting of me on guitar, Jürgen Rosenthal on drums, Achim Kirschning on keyboards and Francis Buchholz on bass. They all ended up in an early incarnation of Scorpions, but Dawn Road wasn't a heavy rock band. It was more progressive rock with classical leanings, quite spacey, trippy and melodic, but with no heavy-duty riffs. I was trying to find a way to combine the feeling and magic I heard in Hendrix with the completely structured and super-melodic refined harmonies of classical music. But then the Scorpions thing happened. Michael Schenker left Scorpions because he'd had an offer from UFO, and he approached me to see if I would replace him in the band. I'd known Michael since I was 12 and he was 11. The Scorpions had pretty much broken up after Michael left, but they had a show booked and so I played that show with them. Rudolf [Schenker, Scorpions rhythm guitarist and Michael's brother] came to a Dawn Road rehearsal and we gelled. At the next rehearsal Rudolf brought Klaus [Meine, Scorpions singer] and from that we formed the new Scorpions."

SCORPIONS

"I think all the albums I made with Scorpions were pretty decent, but the best ones for me were 'In Trance' and 'Virgin Killer'. We had an unusual chemistry. The songs I was writing weren't suitable for Klaus, so I sang them. Of course Klaus was the real thing, a great singer, and I was more of a bard with a Dylan-esque approach. But somehow that combination worked. While I was making 'In Trance' and 'Virgin Killer' my heart was fully in it. I put every ounce of my energy into those albums. But by the time of 1977's 'Taken By Force' I'd already made up my mind to leave. The band was unstoppable, becoming more and more successful, but that wasn't so important to me. I wanted to explore music deeply, in a different way to what I could do in the Scorpions. I was a rock guitar player, but that wasn't all I was interested in. I became bored with it and wanted to be free to experiment without being commercial. Leaving was a purely artistic decision. People were very shocked when I decided to go. Some of them told me it was the most idiotic thing to do – to leave a band on the brink of real international success. Possibly it was. But I really had no alternative. My clock had been ticking for a year. It was time for me to move on, so my last hurrah was a Japanese tour in 1978 when we recorded the 'Tokyo Tapes' album. I wanted to quit before Japan, but Klaus and Rudolf talked me out of it, and I'm happy they did. That tour felt a little strange for me, but the shows were great. It was a really nice send-off. And 'Tokyo Tapes' was the most successful album I've ever been involved in. We always remained friends after I'd left Scorpions. I really respect those guys and they wrote some amazing songs after I left."

RUDOLF AND MICHAEL SCHENKER

"Rudolf and Michael's situation is complex at the moment. I think Michael somehow feels like an injured party. But I can only say I worked with Rudolf for five years and I haven't got a single bad word to say about the man. I love Rudolf! I don't understand Michael's gripes at all. He's really unique as a guitar player and Rudolf isn't a great virtuoso. But let's not forget that Rudolf wrote some of the biggest hits in rock history. 'Rock You Like Hurricane'? What a riff! That's something extra special. Michael is a full-blooded musician, 100 percent, but I think he's more success-driven in his career choices than I am. I turned down an invite from Manfred Mann's band while I was making 'In Trance'. He joined UFO. That's probably the difference between us."

ELECTRIC SUN

"After Scorpions I was able to spread my wings with Electric Sun. The first album, 'Earthquake' [from 1979], was pretty much the opposite of Scorpions. It was an introspective statement. That came as quite a disappointment to fans who wanted 'Virgin Killer' times 10. There was definitely a Hendrix influence

Photos: Getty Images/Fin Costello/Redferns; Getty Images/Pete Cronin/Redferns

RAPID FIRE RECALL

on 'Earthquake' and on the next album, [1981's] 'Fire Wind'. Then things became more orchestral with [1985's] 'Beyond The Astral Skies', which is my favourite. But all three albums are very guitar-based and intense. They're kind of strange, though – certainly an acquired taste!"

MONIKA DANNEMANN

"Monika was the best thing that ever happened to me. I met her at a club in London when I was with Scorpions and asked if we could talk about Jimi, because she'd been his girlfriend. That's how our relationship started. She and Jimi were together for a brief but intense time, and it completely changed her life. Jimi died at Monika's flat, and many years later some guy wrote a book claiming that Monika had seen Jimi being sick and had gone out to get cigarettes. That story stuck. Monika told me she received death threats. She was kind of naïve when it came to the press. She wasn't good at defending herself and they crucified her. She just told the truth about Jimi, which wasn't glamorous. Monika painted beautiful portraits of Jimi that captured his spirit so much better than the photographs. She also wrote the lyrics for the Scorpions song 'We'll Burn The Sky', and those words are about Jimi. We were together for something like 20 years and she died in 1996. We were never married, but I learned so much from that woman."

CLASSICAL MUSIC

"After I finished the Electric Sun project in 1985 I felt the same as when I'd left the Scorpions. I wanted to do music that was completely free of any limitations, so I started writing in the classical vein. I wrote a guitar concerto in 1987. It was flawed, and wasn't recorded, but it was my apprenticeship. In 1992 I wrote my first symphony, rock meets classical, called 'Symphonic Rock For Europe', which was performed in Belgium using four rock singers, a 25-piece choir and a big orchestra – 100 people on stage! I wrote many more pieces after that. 'Requiem For An Angel' was for Monika, but it's still not completed. I play a bit of my classical music in my current live show, along with a lot of 'Tokyo Tapes', the best of my Electric Sun stuff, some of my brother Zeno's songs and a couple of Hendrix tunes. It's pretty wild!"

GUITARIST BROTHER ZENO

"We had a good relationship. Just a month before he died [in February 2018] I was at his home and we spoke and laughed about all kinds of stuff. Zeno was a stunningly good guitar player and an incredibly gifted songwriter. We never collaborated, because he was a one-man army and I'm the same. But he was much more commercial than me. He wrote songs for that first Zeno album that could've been worldwide hits, and EMI thought the same, which is why they paid a million pound advance. Unfortunately, after all the expectation that came with that advance, the album kind of tanked – and that was such a blow to my brother. As an artist he had it all, but what he didn't have was the right mentality to succeed in the music business. He was way too fragile and sensitive a person in a way that was self-defeating. I still play his songs live – two numbers from that first Zeno album, 'Eastern Sun' and 'Don't Tell The Wind'. They're so finely crafted and are such a joy to play, but of course I always think about him when we play them. It can be a tearjerker, but the emotion makes me play better."

THE G3 TOURS

"The first G3 tour in 1998 featured Joe Satriani, Michael Schenker and me. Brian May got up to jam with us at Wembley Arena and that was a special moment. We did a blues number by BB King, 'The Thrill Is Gone', and the Hendrix song 'Voodoo Child'. Brian played so well, his sound and feeling were so great, but there was a bit of a problem. I play freestyle, I don't count the bars. But Joe and Michael like to have the length of their solos the same every night. Things got confused – and Brian got cut off in the middle of a solo! I did another G3 tour in 2018, when Joe and I had John Petrucci with us. There was absolutely no rivalry, just a really nice feeling – and you don't get that on every tour."

SMASHING PUMPKINS

"I got a call about Smashing Pumpkins, but I'd never heard of them. I didn't follow rock music in the '90s, because I was in my own little ivory castle making my symphonic concoctions. But I had dinner with [Pumpkins leader] Billy Corgan and he told me he grew up with a copy of 'In Trance' in his back pocket. I ended up jamming with Smashing Pumpkins a few times. The first time was back in 2007 at Rock Am Ring, a big festival in Germany, in front of 90,000 people, when I played on their song 'Gossamer'. Billy had asked if I wanted to rehearse it with them and I said, 'No, I like to improvise.' And that's what happened. It was thrilling – we had 20 minutes of pure joy on that stage. And then I played with them again at Glastonbury in 2013. We did the song 'United States'. That time I said to Billy, 'What should I play?' And he said, 'Don't worry, you'll know...'"

THE SKY GUITAR

"The Stratocaster is a fantastic guitar, but somehow I wanted more. Back in the Scorpions days I found I was running out of frets on my Strat when the logic of a solo demanded to go a little higher. That got on my nerves. And with Electric Sun the problem became even more pronounced, because the solos were so much more technically demanding. So I found a guitar maker who had the idea of putting two extra frets on my Strat – 23 instead of 21. These extra notes were put to good use on the Electric Sun albums. And when the guy said, 'I can build you any guitar you like', well that was a defining moment for me. Together we created the Sky Guitar. It was the first guitar that had a significantly larger tonal range. I wanted to play higher – that's why it's called the Sky Guitar – and also lower, like a cello. I wanted a guitar that could do it all – and I got it. My little company now sells Sky Guitars worldwide and I'm very proud of that."

BEING VEGETARIAN

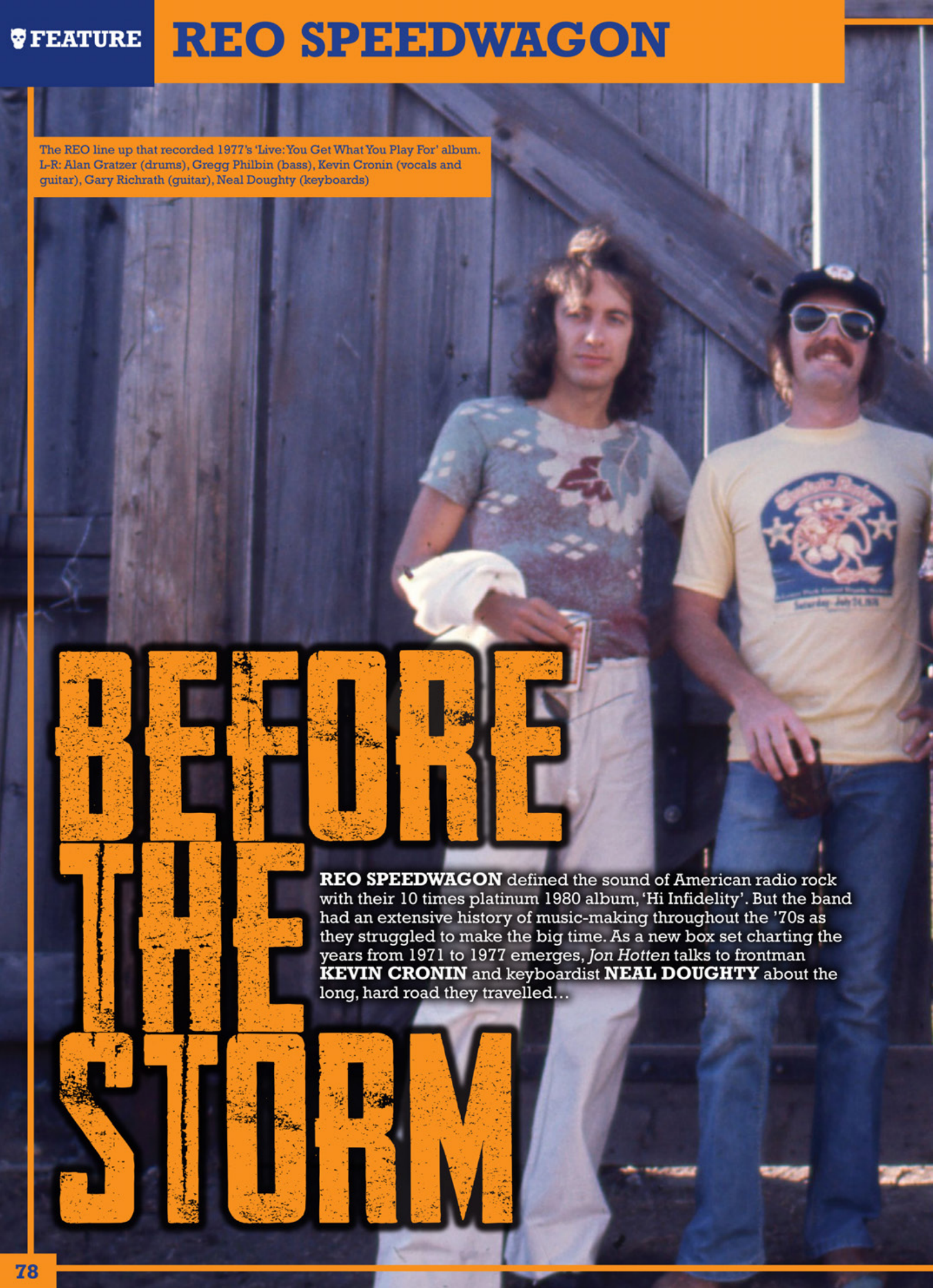
"I became vegetarian because I wanted to do the right thing. When I was a kid I loved meat, but in the '70s I read an article about [Ugandan dictator] Idi Amin, who ate people. In the same magazine there was a story about chickens in a slaughterhouse. I was so disgusted that I wanted to remove myself from this kind of stone-age thinking. The other guys in the Scorpions all tried vegetarianism, but pretty soon the steaks reappeared. Over the years I invented 'Sky Cooking', which is my take on vegetarian cuisine. I like unusual combinations. I'm not the greatest chef – in fact sometimes I'm pretty awful – but at least no two meals are ever the same!"

Photo: Getty Images/Marc S Canter/Michael Ochs Archives

Uli coaxes some awesome sounds out of his Strat at the Country Club, Reseda, California, 17 May 1985

"SCORPIONS WERE UNSTOPPABLE, BECOMING MORE AND MORE SUCCESSFUL, BUT THAT WASN'T SO IMPORTANT TO ME. I WANTED TO EXPLORE MUSIC DEEPLY, IN A DIFFERENT WAY TO WHAT I COULD DO IN THAT BAND."

REO SPEEDWAGON



The REO line up that recorded 1977's 'Live: You Get What You Play For' album. L-R: Alan Gratzer (drums), Gregg Philbin (bass), Kevin Cronin (vocals and guitar), Gary Richrath (guitar), Neal Doughty (keyboards)

BEFORE THE STORM

REO SPEEDWAGON defined the sound of American radio rock with their 10 times platinum 1980 album, 'Hi Infidelity'. But the band had an extensive history of music-making throughout the '70s as they struggled to make the big time. As a new box set charting the years from 1971 to 1977 emerges, *Jon Hotten* talks to frontman **KEVIN CRONIN** and keyboardist **NEAL DOUGHTY** about the long, hard road they travelled…

Photo: Getty Images/Michael Marks/Michael Ochs Archive

KEVIN CRONIN HAS NO problem remembering the night his life changed, even though it was almost a lifetime ago. The date was 9 February 1964, when The Beatles appeared for the first of three consecutive Sundays on *The Ed Sullivan Show* in the States. Cronin was 12 years old, and felt like he was the only kid in school interested in the guitar and piano rather than sports. When he carried a guitar to his weekly lesson – his parents rented the instrument for the sum of 50 cents a week from a shop called Rossi Music in Oak Lawn, Illinois – the other kids would bully him and take the mickey. But the day after The Beatles came on the television...

"Man, it was literally overnight. The girls didn't want to know those jocks any more... It was, 'Who's the sensitive guy with the guitar?'... I'd been taking lessons for a little over a year at that point and I didn't know why. I was just playing stupid little things like 'On Top Of Old Smokey' or whatever, and I was ridiculed by guys who thought they were badasses. That weekend The Beatles came on, though, suddenly all those guys started following me, because I was the only one in the neighbourhood who knew how to play the guitar. And the girls suddenly weren't so enamoured by the tough, greaser type guys. I was just in the right place at the right time, I guess..."

Cronin, who's just celebrated his 67th birthday, is looking back over a life in music that began for real that day. It was one of the few overnight transformations that he or his band of 40-something years, REO Speedwagon, have had. The public image is of a group that recorded the proto-power ballad 'Keep On Loving You' in 1980 and relentlessly rode the wave they created, before sliding under the surface as the decade closed and generational change came along. The reality is quite different.

REO SPEEDWAGON formed in 1967, even before Led Zeppelin, and were, as *Rock Candy Mag* caught up with them, at the start of an American tour that will extend into April 2019 and their 51st year as a going concern. Their '80s chart success may sustain them as they and their peers ride a seemingly endless wave of nostalgia for classic rock music. But their story extends for many years either side of the glory days. The earliest of those, the band's formative period between their eponymous debut album in 1971 and the 1977 double live release 'Live: You Get What You Play For', is represented by a new box set, 'The Early Years'. It's a collection that reveals ►

REO SPEEDWAGON

REO performing with frontman Mike Murphy (centre). "His voice could not be more different than Kevin's. He kinda sounded like Ray Charles."

and revels in the roots of REO Speedwagon as a classic, riff-heavy, sometimes swaggeringly good American rock'n'roll band, one where the living was surprisingly hard for men who were labelled soft rockers, and one for whom stadium-sized success long proved elusive.

HALF IN jest, Cronin refers to himself as "REO Speedwagon's second and fourth lead singer." It's a gag that has its roots in the turbulent start he went through and the serendipity that eventually brought the band's classic line-up together.

"I wanted to be a singer-songwriter and a musician," he says. "When I saw The Beatles I was, 'Well that's what I want to do.' I'm sure a lot of people watching *The Ed Sullivan Show* that day had the same thought, and I'm one of the fortunate few that it actually happened for."

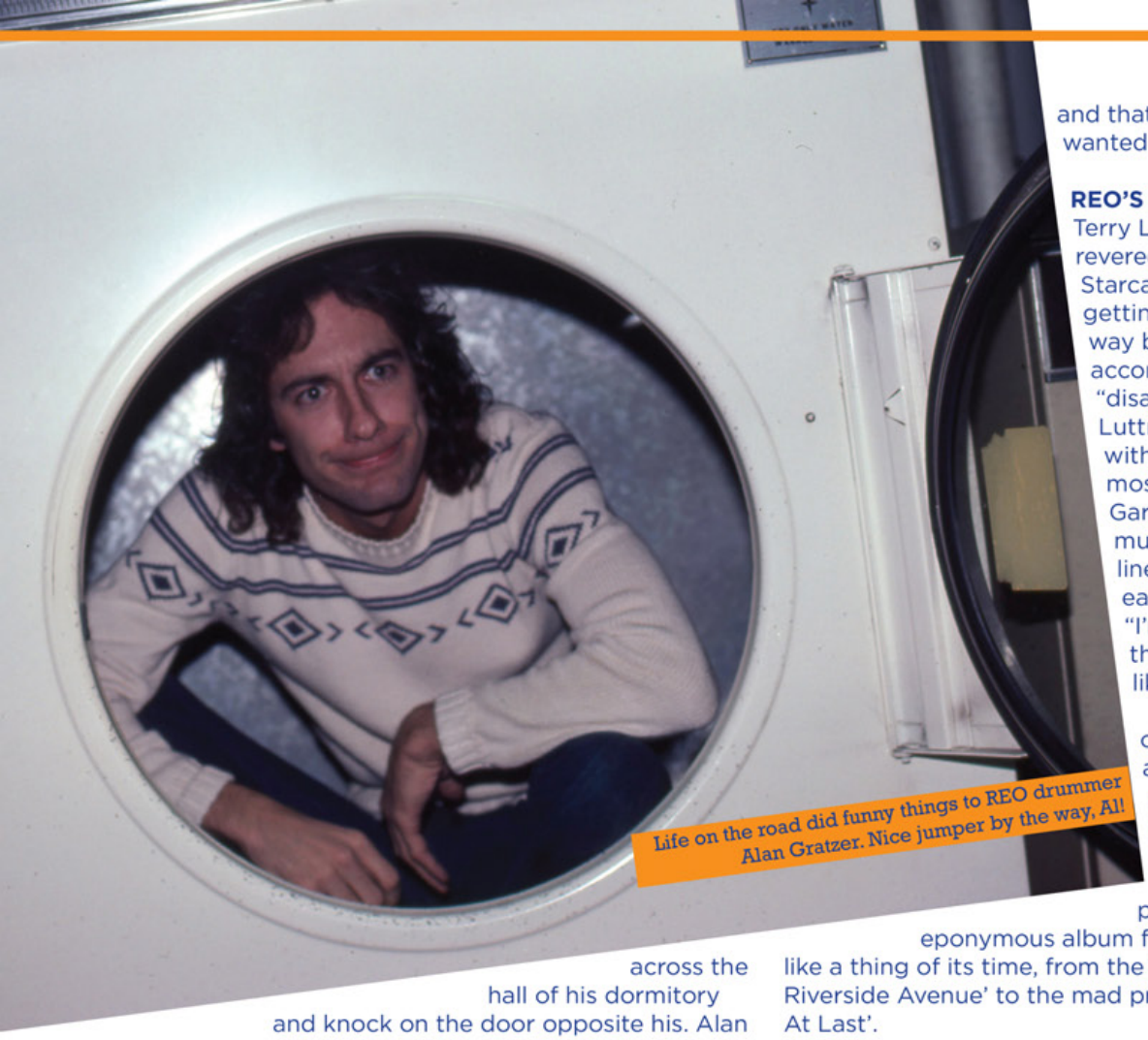
It's a typical Cronin sentiment. I've interviewed him on a few occasions and he is, at least under those artificial circumstances, one of the sunniest characters you'll encounter; genial, good-humoured, self-deprecating and quick to mention all of the luck that's come his way. He talks happily about his childhood in the Chicago suburbs, the family that encouraged his musical ambitions since the first day he sat down in front of his grandmother's piano as a three year old and began bashing away ("they thought they heard some sense of rhythm"), and his ambitions to become one of the folky, sensitive singer-songwriters who dominated the early '70s. It's a sensibility that would prove crucial when it was added to REO's bar-room brawn.

> "I GOT A CALL FROM THIS GUY WHO SAID HE NEEDED A SINGER, THAT HIS BAND HAD AN ALBUM OUT ON EPIC RECORDS, AND THAT THEY GOT A SALARY OF TWO HUNDRED DOLLARS A WEEK. I'M ON THE OTHER END OF THE LINE THINKING, 'THIS SOUNDS LIKE THE BIGGEST LOAD OF BS.'"
>
> **KEVIN CRONIN**

Cronin would also write the band's other defining hit, 1985's 'Can't Fight This Feeling', and his high, plaintive voice and mighty bubble perm came to represent a certain time and place in American music.

But before all of that he was an enthusiastic self-starter, moving from his high school band Fushia to the Chicago supper club circuit, where he tried to emulate his great heroes Jackson Browne and James Taylor. One of the tunes he wrote in homage was called 'Music Man'. "And if it wasn't for that song," he says, "I'd still be out there in the folk clubs of Chicago..."

KEVIN CRONIN wasn't to know that the fates were already working in his favour. As he set out on his journey to become the next sensitive singer-songwriter staring down from the walls of a thousand college dorm rooms, Neal Doughty was enrolling at the University of Illinois in the city of Champaign, some 130 miles south of Chicago. He was going to study electrical engineering, "a very, very serious curriculum. It's rocket science and it's really hard..." and on his first night, decided to walk



Life on the road did funny things to REO drummer Alan Gratzer. Nice jumper by the way, Al!

across the hall of his dormitory and knock on the door opposite his. Alan Gratzer was the guy who answered.

"It was just pure fate that he was right across the hall from me," Doughty says. "I'd never met him before in my life, two engineering students who were becoming a little [disenchanted]... what we were there to study didn't turn out to be what we thought it would. I thought I was going to be inventing things on the first day. But it was very dry, pure mathematics. And Alan was drumming in a band that played around campus, and he wanted to do a lot of the new stuff, much of which was coming from England.

"Neither one of us planned it to be a lifelong career. But once we started playing a few shows and staying out all night, we began missing classes and it became impossible to continue with our studies."

Doughty was a keyboard player who'd never been in a band before he joined in with Gratzer's. In turn, the drummer looked to Doughty to learn the new material that was just about beginning to appear on radio – music from America's West Coast scene played by underground stations. Doughty learned all of The Doors' 'Light My Fire' by ear and the band were up and running. And yet engineering still had one more gift to bestow on the pair. Doughty walked into a History of Transportation class one day, and written on the board were the words R.E.O. Speed Wagon, "a milestone truck of the early 20th century," as Doughty recalls, and one that would give the band a name before they had anything like a settled line-up. "It sounded sort of heavy duty and high speed, and that was kind of what we wanted to be..."

> "EVERY RECORD WAS A BRAND NEW EXPERIMENT. WE'D HAD THREE DIFFERENT SINGERS, WE WERE IN OUR 20S AND WE WERE JUST REALLY STILL FIGURING OUT HOW TO DO THIS. I THINK THAT MAKING MISTAKES IS REALLY UNDERRATED. WE MADE OUR MISTAKES IN PUBLIC, BUT FROM THEM I THINK CAME SOME STRONG MATERIAL."
>
> **NEAL DOUGHTY**

REO'S FIRST official singer, Terry Luttrell [later to front revered pomp rockers Starcastle], quit the band by getting out of a car on the way back from a show and, according to Alan Gratzer, "disappearing into the dark." Luttrell had been clashing with REO's new guitarist and most forceful personality Gary Richrath, a man who'd muscled his way into the line-up after watching an early gig from the audience: "I'm going to be part of that band whether they like it or not..." he said.

Richrath was something of a *force majeure*. Soon after he joined, REO made their first album for Epic Records after being signed by one of the label's in-house producers, Paul Leka. That eponymous album from 1971 now sounds like a thing of its time, from the boogie shuffle of '157 Riverside Avenue' to the mad prog of album closer 'Dead At Last'.

It was Richrath who realised things would have to change if REO were going to get anywhere. He'd noticed homemade flyers advertising a 'Musician Referral Service' springing up around music stores in Chicago, and decided to ring the number. On the other end of the line was the only musician who was actually a member of the Musician Referral Service, its owner and sole proprietor, Kevin Cronin.

"The idea was that I could help people who were looking to get into bands, but in the meantime I could skim the cream of the crop for my own group," Cronin recalls. "So I went around town putting the fliers up. But the trouble with it was that everyone who called said they were the next Jimi Hendrix, the next Eric Clapton... You couldn't get a straight story from anybody and there was no way to check and see if people were being on the level. So by the time I got a call from this guy who said he needed a singer, that his band had an album out on Epic Records and was getting ready to go to Nashville to record their second album, and that they got a salary of two hundred dollars a week, well I'm on the other end of the line thinking, 'This sounds like the biggest load of BS I've heard yet'...

"Finally I get the name of the band out of him, and I thought, 'OK, I've kinda heard of those guys.' So Gary Richrath took a ride up to where I lived and I played him 'Music Man' and a song on side two of Elton John's 'Madman Across The Water' album called 'Holiday Inn', a thing I played when I did my acoustic shows. But ►

Photos: Getty Images/Michael Ochs Archives; Getty Images/Michael Marks/Michael Ochs Archive

REO SPEEDWAGON

Kevin Cronin was a particularly early adopter of spandex

it was a deep cut, and it turned out it was Richrath's favourite song on the album too. The fact that both of us liked that song was a bond, and I believe it was a big reason why he started our partnership, so I have Elton and Bernie Taupin to thank for that..."

"WE WERE supporting ourselves pretty early on," Doughty says. "I've never had a day job. We were making records, touring, and trying to learn at the same time. But then Terry couldn't get along with Gary. So Gary found Kevin and he certainly changed us a little because he wrote his own songs, which were quite different from some of ours, and then Gary would work them over with his guitar and it started to sound pretty good..."

"I felt that I maybe helped to shift the sound a little," Cronin agrees. "And REO became a more song and lyric-centred thing."

Their first album together, 1972's 'R.E.O./T.W.O.', had hints of what the band might become, especially with Cronin's slick 'Music Man' and 'Let Me Ride'. But the band weren't to have it easy. When they began sessions for what would become the next album, 'Ridin' The Storm Out', in Los Angeles, Cronin was enduring problems with his vocal chords. A throat specialist told him to rest or face surgery.

"I didn't want to tell the band because I felt that I was still the new guy," Cronin says. "And the diagnosis scared the crap out of me. So I tried to hide it by not singing at rehearsals and saving it for the studio, and it was my fault. I should have told them, and the band thought that I was turning into a prima donna too cool to sing. But really I was just scared. There was no real bad blood. It was just circumstance."

"To be honest I was against letting Kevin go," says Doughty. "But Gary and [producer] Bill Halverson felt the vocals weren't rocky enough, and so we brought in Mike Murphy, who had the same management as us, and was a very good friend of the band. His voice could not be more different than Kevin's. He kinda sounded like Ray Charles or someone. I got along really well with him. He was a funny guy, a generous musician, and I really liked him. That's how I kind of made it through those changes.

"Murphy and myself just clicked, but we probably didn't make our best records during that time because Mike's songwriting and his singing were so different from what we'd started out with. But there's some really interesting stuff on those three records..."

1973'S 'RIDIN' The Storm Out' was the first of them and at least provided REO with their first defining moment in its title track, a slice of Americana of the kind that Bob Seger or Tom Petty would find great success with. Both Murphy's original and Cronin's kicking live version on 'Live: You Get What You Play For' stand out. Elsewhere, though, REO suffered for the line-up change and the speed of their recording schedule. 'Ridin' The Storm Out' features cover versions of Stephen Stills' 'Open Up' and Terry Reid's 'Without Expression (Don't Be The Man)', plus two of Cronin's songs, 'Movin'' and 'It's Everywhere'. Even the album cover was hastily adapted, with Cronin's image cut out of the original picture with a scalpel and overlaid with a shot of Murphy.

"I LEARNED EVERYTHING I KNOW ABOUT BEING IN A ROCK'N'ROLL BAND BY HANGING OUT WITH GARY RICHRATH. WE ROOMED TOGETHER AND SPENT A LOT OF TIME TOGETHER. I MISS HIM, BUT I STILL FEEL HIS PRESENCE EVERY NIGHT WHEN WE PLAY HIS MUSIC."
KEVIN CRONIN

"We didn't have enough original material," Doughty reflects. Yet the record did generate some momentum for REO, along with their relentless touring. The band eventually grasped a foothold onto the *Billboard* 200 with the two subsequent Murphy album releases: 1974's 'Lost In A Dream' charted at 98 and the following year's 'This Time We Mean It' at number 74. It was enough of an improvement to keep Epic interested. REO were beginning to rub shoulders with the elite too. Making 'This Time We Mean It' at Criteria Studios in Miami, they shared studio space with the Eagles, who allowed them to cut a Glenn Frey and Don Henley tune, 'Out Of Control'.

"Every record was a brand new experiment," Doughty says. "We'd had three different singers, we were in our 20s and we were just really still figuring out how to do this. I think that making mistakes is really underrated. We made our mistakes in public, but from them I think came some strong material."

THE ODD cover, Cronin song and Eagles contribution aside, the bulk of the three albums featuring Murphy were written either by Richrath or Murphy himself. But it was a deep difference of styles, a gulf that REO could never quite close.

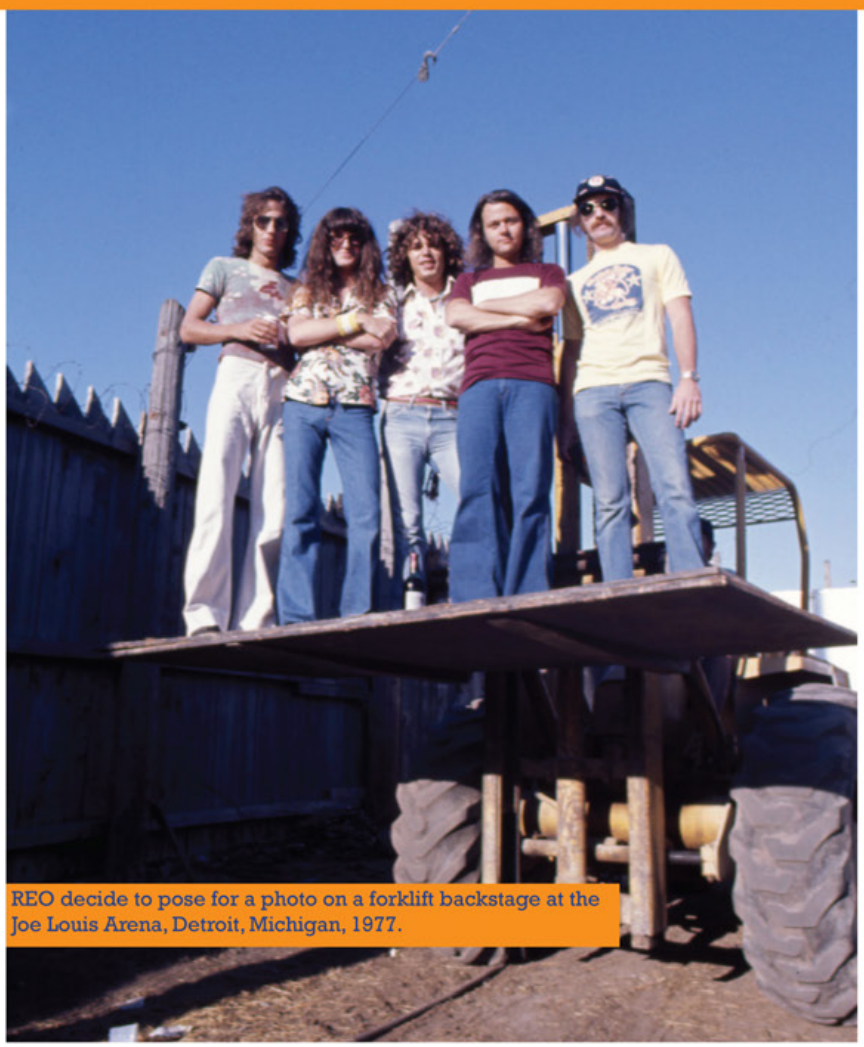
"There was trouble brewing," Doughty admits. "Mike's vocal style didn't fit with Gary wanting to get his wall of guitars over the tracks, and it led to them not really getting along. I went to speak to Mike – we were good friends as I said – and it really was a genuine case of musical differences. It does happen in bands.

"Mike ended up leaving the band by choice. He felt his songwriting style wasn't fitting and we were trying to make it fit. We were trying to fit his songs into our mould and he felt it was ruining his songs. He just said, 'I wanna go someplace to write songs and they turn out how I want to hear them...'

Gratzer agreed, as he told *Rock Candy*'s Malcolm Dome: "We felt we were getting too far away from being a rock'n'roll band and Mike was taking us further toward the blues, which is not where we wanted to be." ►

Photos: Getty Images/LGI Stock/Corbis/VCG; Getty Images/Waring Abbott

REO SPEEDWAGON



REO decide to pose for a photo on a forklift backstage at the Joe Louis Arena, Detroit, Michigan, 1977.

KEVIN CRONIN was not quite where he wanted to be, either. At first he'd taken a fatalistic attitude to leaving REO, trusting that the gods of music had other plans for him. But he struggled to break out of the Chicago lounge club circuit as a solo artist and even his perennial glass-half-full approach was tested.

"When I first left I thought that it was meant to be, and that being the lead singer in a rock band was not where I belonged," he says. "I kind of looked at it as an explanation of why my voice got shot, because I was trying to sing over blaring stacks of Marshall amps. I ended up getting some second opinions and found out that my vocal chords were fine. But I thought my calling was to be a singer-songwriter and I went in that direction. I had a team of people who were working to get me signed as a solo artist and I just assumed that it would happen. But it didn't, and after about six months of trying I did go through kind of a rough period. I went through a dark time, as most people do at various points in their lives. But I don't think I ever gave up on the idea that I was a musician and a songwriter. I had a kind of blind faith in myself as a songwriter, and I felt I'd connected with people. I could see it happen, even when I played a little supper club. I was coming out the other side of that, gaining more personal confidence, when the REO guys got back in touch. It was good timing. The guys called me in a good spot and it just clicked second time around.

"Eventually I made some demo tapes that I sent to John Baruck, who as well as being a friend of mine, was managing REO. I imagine he got the demos to the guys around the time they were souring on Mike Murphy as the singer, so that was kind of fortuitous... They also received a grass roots petition that started in a little town called Fort Wayne, Indiana. About 15,000 people had signed it and sent it to the band saying that they wanted what they called the 'R.E.O./T.W.O.' line-up back together. That kind of helped too, a groundswell of support from people who liked that record."

Doughty knew the time was right. "We were auditioning, and there was a guy, maybe a couple of guys, who sounded like Kevin, and I was like, 'You know what? Why don't we just give Kevin a call?'"

Cronin laughs at the memory. "Yeah, I thought, 'Well, what took you so long?' We jammed for about an hour and it was obvious.

"You look back on your life, and especially a life that's had as much good luck as mine, and you go, 'Man, there are so many instances where I was just in the right place at the right time.' I worked really hard, so I kinda earned it that way, but there's also a lot of luck involved."

> "I WENT THROUGH A DARK TIME, AS MOST PEOPLE DO AT VARIOUS POINTS IN THEIR LIVES. BUT I DON'T THINK I EVER GAVE UP ON THE IDEA THAT I WAS A MUSICIAN AND A SONGWRITER. I HAD A KIND OF BLIND FAITH."
> **KEVIN CRONIN**

THE FIRST record of their reunion, 1976's 'REO', was a tentative step forward, songs like Cronin's 'Keep Pushin'' and the somewhat prophetic '(I Believe) Our Time Is Gonna Come' striding out into a bold new future. Yet it was the subsequent double live album, 'Live: You Get What You Play For', that finally caught the true nature of the band.

"We always knew that what we were doing live wasn't being captured in the studio," says Doughty. "And that was somewhat frustrating. Our management and the label were keen for us to do a live record because we were regarded as one of the most in-demand bands in the country when it came to supporting bigger names. Peter Frampton had just released 'Frampton Comes Alive' too, which became the biggest record of his career, so they liked the idea."

Having Cronin sing the band's catalogue live pulled REO together, and it made the material his own. As Doughty says, "Gary Richrath was the thread and the biggest influence through the period of having different singers." But reunited with Cronin, REO ripped. The live version of 'Riding The Storm Out', with Cronin's voice sounding surprisingly raw over the top of Richrath's

Photo: Getty Images/Michael Marks/Michael Ochs Archive

blazing guitar, became their first Top 100 single in the US.

Yet the relentlessness of the tour-record-tour lifestyle was exacting a price. Doughty was in the middle of an almost decade-long period of excess, while the arrival of Bruce Hall to replace Gregg Philbin on bass in 1977 was due in part, Alan Gratzer said, to "substance abuse."

"I think it's because I was incredibly stupid," Doughty says of his own excesses. "There's no reason to hurt your body like that every night. Part of it was expected, and also, it's all part of the ride... It's long nights in the studio and there's nothing, no inspiration coming, and so that's what you turn to. But yeah, as they say, there were no adults in the room for a while. What I will say is we never put anything in our veins, which is kind of a low bar I admit. But it saved us..."

REO'S OVERNIGHT success was still some years away, though. 1978's 'You Can Tune A Piano But You Can't Tuna Fish' became their first Top 40 record, but it was 1980's 'Hi Infidelity' that broke them wide open and began a whole new era of radio rock in America, led by two huge hits, 'Keep On Loving You' and 'Take It On The Run'. Both centred on the creative partnership of Richrath and Cronin, which continued until Richrath left the band when his relationship with Cronin deteriorated in 1989. The two musicians were reconciled at a benefit show in 2013, but Richrath was to die two years later at the age of 65 from complications related to stomach surgery. His influence remains central to REO Speedwagon.

"I think I could probably characterise it easiest with a story," says Cronin. "Back in 1980 we were rehearsing for the album that would become the 'Hi Infidelity' record, and I was playing what was just the bones of a song on the piano. It was something I really believed in, the verses for 'Keep On Loving You'. I was playing it over and over and the band weren't really joining in, they didn't seem to like it. I hadn't written a chorus yet, but as I was playing it over and over another part came to me, which became the chorus. As I was playing that, Gary was either trying to join in or he was trying to drown me out because he was so sick of me playing it over and over. But anyway, he plugged his guitar into a stack of Marshalls, cranked up his gonzo sound and started playing along. I was like, 'that's exactly what this f*cking song needs...'

"If you think of a song like 'Keep On Loving You', without the electric guitar parts it could easily just be a Barry Manilow song. My songs are a little more like folk songs, but Gary really liked to rock. Plus he learned guitar from his uncle Leroy, who was a country player. He had a little country in him and he had that song sensibility. If you listen to 'Take It On The Run', it's a country song at its heart. I think that's where Gary and I met musically.

"Gary walked the walk and talked the talk, and for the first few years I was in the band I channelled his energy," Cronin continues. "I learned everything I know about being in a rock'n'roll band by hanging out with him. We roomed together and spent a lot of time together. I miss him, but I still feel his presence every night when we play his music."

"It wasn't always smooth," Doughty concludes. "Gary was the *de facto* leader of the group and if he wanted more guitars on something, then that's what happened, even if he had to stay in the studio once all of us had left. We'd come back in the morning and go, 'Oh, OK, that sounds pretty cool actually...' This box set is sort of a tribute to his early music and his drive. He's certainly left his mark, even though he's no longer with us."

THIS SURE AIN'T AOR!

FIVE EARLY REO SONGS THAT DEFINITELY ARE *NOT* 'KEEP ON LOVING YOU'!

REO from the days before they became radio rock giants

'157 RIVERSIDE AVENUE' – 'R.E.O. SPEEDWAGON', (1971)
This is the best-known song on REO's debut, and it's far more R&B than their later material. You'd be hard-pushed to believe that the man essaying its honky-tonk piano intro would one day tinkle out 'Keep On Loving You', or that the axeman purveying the Allman Brothers-style slide guitar would go on to become an AOR hero.

'DEAD AT LAST' – 'R.E.O. SPEEDWAGON', (1971)
Nine minutes and 53 seconds of early-'70s prog ends REO's first album, a bonkers mish-mash of 'White Room'-era Cream and Deep Purple's 'Child In Time' – with a drum solo in the middle. Apart from that, it's completely normal.

'RIDIN' THE STORM OUT' – 'RIDIN' THE STORM OUT' (1973)
The quintessential early REO song and still a rip-roaring live favourite. It could have been performed by Bob Seger & The Silver Bullet Band – a big, heartfelt slab of classic American rock made to be sung while driving into the setting sun.

'LOST IN A DREAM' – 'LOST IN A DREAM' (1974)
The title song of the second of three LPs with Mike Murphy on vocals. Think of the Eagles in a wiggier moment – say the end of 'One Of These Nights'. Great guitar work from Gary Richrath!

'FLYING TURKEY TROT' – 'R.E.O.' (1976)
An instrumental workout for Richrath from Cronin's comeback record. The guitarist's country roots are showing through here, the early part of the song coming on like the Flying Burrito Brothers, the close a little more like laid-back Lynyrd Skynyrd.

The Heart line-up that recorded 'Bébé Le Strange'. L-R: Ann Wilson, Michael Derosier, Howard Leese, Nancy Wilson, Steve Fossen

HEART 'BÉBÉ LE STRANGE'

DATELINE: 14 FEBRUARY 1980

WITH BOTH WILSON SISTERS SUFFERING RELATIONSHIP HEARTBREAK, COULD THEY SHAKE THEMSELVES DOWN, CHANNEL PERSONAL TRAUMA INTO THEIR ART, AND EMERGE TRIUMPHANT?

HEART
'Bébé Le Strange'
(Epic Records)
Released: 14 February 1980

TRACK LISTING
Bébé Le Strange *(Ann Wilson, Nancy Wilson, Sue Ennis, Roger Fisher)*
Down On Me *(Ann Wilson, Nancy Wilson, Sue Ennis)*
Silver Wheels (instrumental) *(Nancy Wilson)*
Break *(Ann Wilson, Nancy Wilson, Sue Ennis)*
Rockin' Heaven Down *(Ann Wilson, Nancy Wilson, Sue Ennis)*
Even It Up *(Ann Wilson, Nancy Wilson, Sue Ennis)*
Strange Night *(Ann Wilson, Nancy Wilson, Sue Ennis)*
Raised On You *(Nancy Wilson)*
Pilot *(Ann Wilson, Nancy Wilson, Sue Ennis)*
Sweet Darlin' *(Ann Wilson)*

LINE UP
ANN WILSON – vocals, bass guitar, acoustic guitar, flute, drums, piano
NANCY WILSON – guitars, backing vocals, lead vocal on 'Raised On You'
HOWARD LEESE – guitars, synthesizer, backing vocals
STEVE FOSSEN – bass guitar
MIKE DEROSIER – drums, percussion
ADDITIONAL MUSICIANS
SUE ENNIS – guitar, piano
CHRISSY SHEFTS – guitar
GREG ADAMS, EMILIO CASTILLO, STEVE KUPKA, LENNY PICKETT, MIC GILLETTE – Tower Of Power horn section
GARY HUMPHREY, DON WILHELM – backing vocals

PRODUCED BY
Mike Flicker, Ann Wilson, Nancy Wilson, Sue Ennis, Howard Leese

RECORDED AT
Kaye Smith Studios, Seattle, Washington

Photos: Getty Images/Michael Putland; Getty Images/Michael Marks/Michael Ochs Archives

NANCY WILSON ON 'BÉBÉ LE STRANGE': "We used to go to San Francisco to meet up with [writing and production partner] Sue Ennis, because she was going to UC Berkeley. We'd have writing sessions and then go into the city. And one time we were driving around and passed this dive called Jacques Le Strange. And it was like, 'Wow, what a cool thing!' '*Le strange*.' So we took it. We turned it on its ear, switched the gender and used it for the song title."

1979 WAS A WATERSHED year for Heart. The band had achieved unbelievable success with their first four albums, turning Heart into one of the most in-demand live acts of the era, with some of rock radio's biggest songs. It was a great moment to savour, but internally all was not well.

Nancy's beau, guitarist and fellow band member, Roger Fisher, had been fooling around behind her back and the bond between them had weakened to the point where matters became irreconcilable. Nancy fell for drummer Mike Derosier, telling Fisher their relationship was over. Unsurprisingly, Roger's relationship with the group also deteriorated, leaving them little choice but to fire him. As he was a founding member of Heart it was a difficult decision to make, but necessary in order for them to carry on as a unit.

To compound matters, just prior to the recording of 'Bébé Le Strange' Ann was confronted by the fact that Michael Fisher (Roger's brother, the band's manager/soundman and her partner of nine years) had also been playing the field. Ann immediately ended the relationship, meaning both Fisher brothers were out of the Heart family. For Ann and Nancy these may have been painful times, but the band's development and future provided focus. The trauma in their relationships had little effect on the quality of their music; in fact it only seemed to pour gasoline on their desire to be even more successful.

Nancy and Ann in July 1980. Why would you do the dirty on these two?

WITH TWO accomplished guitarists already in the band – Nancy and Howard Leese – it was felt that a replacement wasn't needed, especially as Nancy was taking on more solos and also playing piano on certain tracks. It was against this background that the band's fifth album, 'Bébé Le Strange', became, in effect, the last of the truly great Heart albums of their early years, racing to number five on the *Billboard* chart, their highest-ever position. It was also a record that unleashed Ann and Nancy's pent-up emotional baggage after their break-ups. Tracks such as 'Even It Up', 'Down On Me' and 'Break' seemed to speak from the core of their troubles, especially the latter with its frantic, almost psychotic, attack and unmistakeable reference to Ann's 'magic man', Michael Fisher.

PRODUCED ONCE again in conjunction with long-standing collaborator Mike Flicker, 'Bébé Le Strange' is a searing, white-hot lunge at the hard rock jugular, leaving behind the past and moving into a brighter future free of emotional shackles.

It was also a record that saw Heart reach beyond the hippy-trippy stylings of previous releases, concentrating instead on a fierce amalgam of spit and polish with nods to trademark Zeppelinesque riffery, authentic blues and a touch of power pop. Not that any of those influences overshadowed the band's urgent need for continued success. The opening title track is built on brilliant hard rock swagger, with Ann and Nancy shining bright. The riff is decidedly influenced by Jimmy Page, but the arrangement is intricate enough to cleverly disguise the roots. Similar hard rockin' tracks, bolstered by crisp and punchy production, include the frantic pace of 'Break' as previously mentioned and 'Rockin' Heaven Down', a track that fully suckles from Zeppelin's early years. Even the oddly ethereal 'Strange Night' permeates a certain 'The Battle Of Evermore' vibe. For a further Zeppelin connection listen to the blues of 'Down On Me', which evokes the ghosts of 'I'm Gonna Crawl' and 'Since I've Been Loving You'. But the highlight of this album for me is 'Even It Up', a blatant riposte to the Wilson sisters' recent romantic misfortunes, with a riff carved out of solid granite that allows Ann to offload a searing attack... *"A good man pays his debt. But you ain't paid yours yet."*

FOR MY money 'Bébé Le Strange' is the most fulfilling and comprehensive album Heart ever recorded. It's also the last truly great record the band cut before they dived headfirst into a two-album rut that was only salvaged by the pop-rock metamorphosis that took place later in the mid-'80s. Organic and supremely well crafted, 'Bébé Le Strange' has been somewhat overshadowed by other albums in the Heart catalogue. But if you really want to be surprised, then revisiting this work after a long period of time is a huge revelation.

DEREK OLIVER

NANCY WILSON'S TRACK BY TRACK

BÉBÉ LE STRANGE
"Here we were returning to a simpler, more garage-type guitar sound, fewer bells and whistles."

DOWN ON ME
"This smoky blue song was nearly written just to be able to use a Mellotron."

SILVER WHEELS
"A classical interlude."

BREAK
"This is the fastest song we ever played, and it was the fastest one we ever recorded."

ROCKIN' HEAVEN DOWN
"Here we were trying to create an interplay of the acoustic and electric guitars, and describe the feeling of stepping out onto a rock stage. The gospel-style vocals at the end were stacked and stacked to hopefully take us all up to rock heaven."

EVEN IT UP
"This song started out as an acoustic solo bit, but was so groovy it couldn't be stopped. We brought in the Tower Of Power horns and told them to play as sleazy as they could. Of course, they couldn't play any other way."

STRANGE NIGHT
"The drums take front and centre here. We were looking for a tribal vibe and a surreal, unusual sound."

RAISED ON YOU
"A funky, chunky piano part and a conversational vocal created a whole different kind of personal mood."

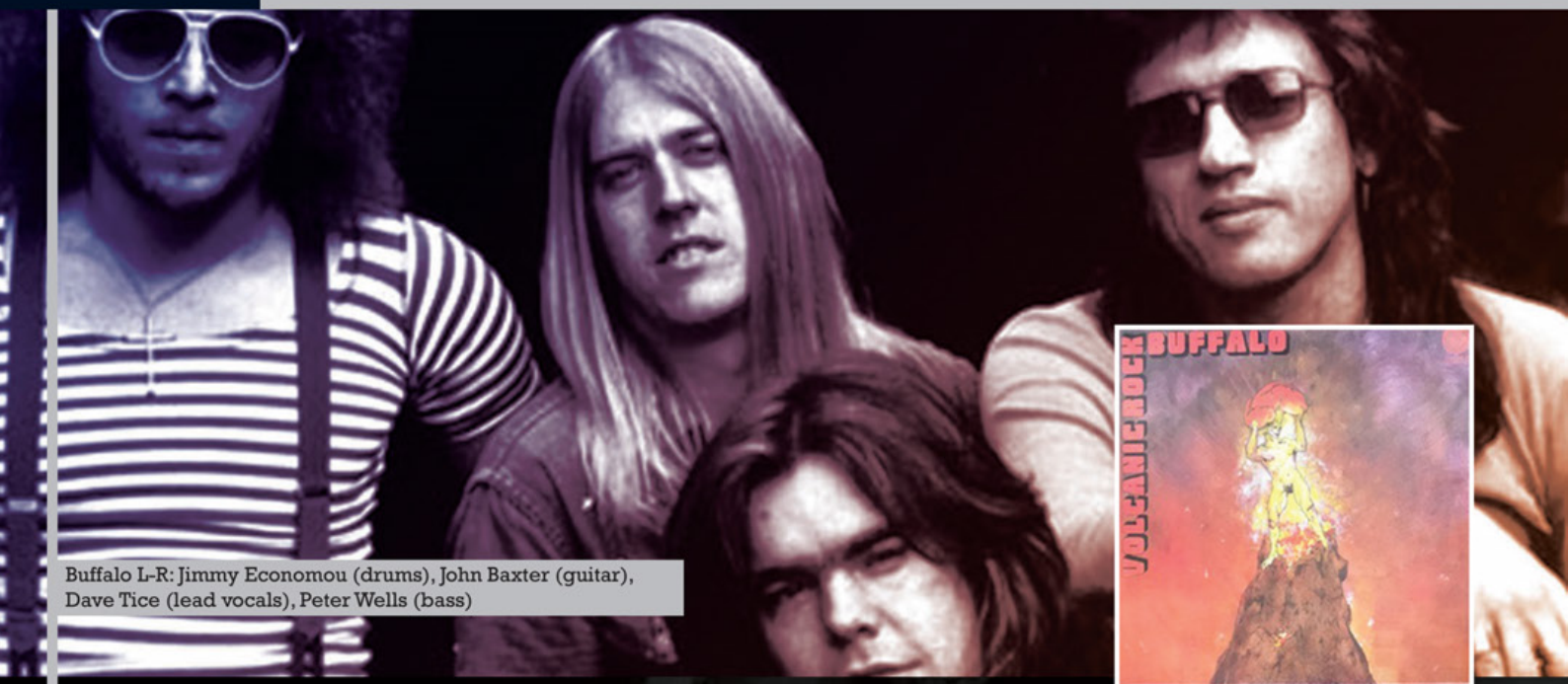
PILOT
"To build the sound we stacked a lot of airy vocals and keyboards. The idea was to create the sound of air."

SWEET DARLIN'
"Only a few simple instruments and one very passionate vocal. One of my favourite poetic Heart moments."

'BÉBÉ LE STRANGE' FACT: Ironically – though perhaps not by coincidence considering the Wilson sisters' romantic troubles at the time, this album was released on Valentine's Day 1980.

STRIKTLY FOR KONNOISSEURS

MONSTER ROCK ALBUMS FOR THOSE WHO NEED TO GO DEEPER



Buffalo L-R: Jimmy Economou (drums), John Baxter (guitar), Dave Tice (lead vocals), Peter Wells (bass)

BUFFALO – 'Volcanic Rock'

(VERTIGO)

ORIGINAL RELEASE DATE – 1973

LINE UP
DAVE TICE – LEAD VOCALS
PETER WELLS – BASS GUITAR
JOHN BAXTER – GUITAR
JIMMY ECONOMOU – DRUMS

THE STORY GOES THAT Sydney-based rockers Buffalo were thrown off Black Sabbath's 'Volume 4' tour back in 1973 for upstaging the headliners. If true, that alone should guarantee them legendary status. But if there are any lingering doubts about Buffalo's worth, then their skull-crushing second album blows them all away.

FORMED IN 1971 from the ashes of Brisbane blues rockers Head, Buffalo's reputation as the heaviest band on the raucous Australian live scene won them a recording contract with Vertigo Records. A first album, 1972's 'Dead Forever...', was a collection of foot-stomping hard rock, much influenced by the burgeoning British glam rock scene spearheaded by Slade.

On second album 'Volcanic Rock', however, Buffalo really stepped up to the plate and delivered what is arguably *the* great proto-heavy metal album. The influence of labelmates Uriah Heep and Black Sabbath is impossible to ignore. Heep for letting the songs breathe and unwind over time, giving the numbers truly epic scale. Sabbath for framing the tunes within a patchwork of lumbering, detuned, monstrous riffs.

THERE ISN'T a duff moment on this superb record. Opener 'Sunrise (Come My Way)' sets the band's stall out perfectly, Dave Tice's 'Conan The Barbarian' vocals and John Baxter's satanic riffs powering the song to a thunderous climax. 'Freedom' is a nine-minute slow burner that calls Sabbath's 'Hand of Doom' to mind. The first side of the original vinyl issue closes with the pulsating riff rock of 'Till My Death'. Just three songs on one side... always my kind of thing.

Incredibly, the flip of 'Volcanic Rock' is even better. 'The Prophet' tells the suitably epic story of Moses leading his people out of slavery, powered by riffs that even Tony Iommi would die for. Then the 10-minute combination of 'Pound Of Flesh/Shylock' begins with some heavy, psyched fuzz guitar before exploding into a doom metal masterpiece. And that's your lot – 37 minutes and 35 seconds of pure, unadulterated heaviosity.

AS GREAT as the music is, this record wouldn't have anywhere near as much impact were it not for J. Phillip Thomas's astonishing gatefold artwork. How can I explain it? Well, how about a rock formation in the shape of a female torso menstruating molten lava? The phallic upper half, meanwhile, ejaculates a hermaphrodite Grecian statue that's holding on to a rock shaped like a hybrid male and female sexual organ. In my opinion it's the greatest album cover ever. It might, however, have had something to do with the LP's commercial failure, given that the record company apparently struggled to persuade retailers of a sensitive disposition to stock the disc. It wasn't ever granted a UK release,

BUFFALO WENT on to release three more, increasingly generic, albums, but nothing ever topped this magnificent record. Dave Tice moved to England for a while to join pub rockers The Count Bishops, while Peter Wells had some success with another important Aussie act, Rose Tattoo. Do yourself a favour and check 'Volcanic Rock' out right now. And play it loud!

Giles Hamilton

Franke & The Knockouts performing live on US TV show *American Bandstand*, 2 June 1982

FRANKE & THE KNOCKOUTS – 'Franke & The Knockouts' (MILLENNIUM) ORIGINAL RELEASE DATE – 1981

LINE UP
FRANKE PREVITE – LEAD VOCALS
LEIGH FOXX – BASS
BILLY ELWORTHY – GUITARS
CLAUDE LEHENAFF – DRUMS
BLAKE LEVINSOHN – KEYBOARDS
TOMMY AYERS – SYNTHESIZER

HAVING FIRST CUT HIS teeth in American proto-metal act Bull Angus, singer Franke Previte formed the nucleus of Franke & The Knockouts in the late '70s alongside guitarist Billy Elworthy. Previte managed to get some free studio time at New York's SIR studios to record songs with a view to getting a deal. But he had no luck until the arrival of celebrated music mogul, Bert Padell.

Padell used his contacts to get a tape of Previte's songs to another music biz player, Jimmy Ienner, who promptly signed him to his Millennium Records label. Previte lied to Ienner, saying he already had a full band ready to go, despite the fact that the act was only Previte, Elworthy and a bunch of session musicians.

Previte and Elworthy swiftly brought in keyboardist Blake Levinsohn, drummer Claude LeHenaff, synth player Tommy Ayers and bassist Leigh Foxx to record the album. Ensconced in Media Sound Studios in New York City, the musicians worked with producer Steve Verroca, who'd previously been involved with a number of artists including Link Wray, Kevin Coyne and Brinsley Schwarz.

AT FIRST there was no plan for these musicians to become Franke & The Knockouts full time. Everyone appeared on the debut album sleeve, apart from Ayers for some reason, but after recording everyone went their separate ways. The entire band would reconvene quickly, though, when Previte was offered the chance to perform on a popular TV show called *Fridays*. Franke & The Knockouts appeared in quick succession on three of America's biggest music TV shows plugging first single, 'Sweetheart'. Released just after Valentine's Day 1981, on red vinyl, 'Sweetheart' soon hit the Top 10 in America.

THE ALBUM 'Franke & The Knockouts' is arguably one of the finest AOR debuts ever. Previte welded his love of artists like The Rascals, Van Morrison, and Hall & Oates to harder hitting bands like Journey. The results were nothing short of spectacular. The harmonies were peerless, the biting guitars of Elworthy short and sharp, and Franke Previte revealed himself as one of the greatest AOR singers ever, a real blue-eyed soul boy with balls. I'd already heard Journey, Survivor and Boston when I first came across this release, but this was AOR from a different planet. Songs like 'She's A Runner', 'Tonight' and 'Tell Me Why' were tailor made for FM radio. But for me, the album's *pièce de résistance* was 'Annie Goes To Hollywood'. It was like listening to Hall & Oates on steroids.

FRANKE & The Knockouts went on to record a further two albums, 1982's 'Below The Belt' and 'Makin' The Point' in '84, but neither release ever hit the same heights as the debut. Former Starz guitarist Bobby Messano and future Bon Jovi drummer Tico Torres both played in the band, but Previte couldn't maintain his earlier success.

WHILE WRITING songs for a proposed fourth album, Franke hooked up with writers John DeNicola and Donald Markowitz. It was a partnership that would change all of their lives. The team ended up getting a song – '(I've Had) The Time Of My Life' – on the soundtrack for the smash hit film *Dirty Dancing*. It won them an Oscar for the best original song of 1987.

Rob Evans

Photo: Getty Images/ABC Photo Archives/ABC

ROCK CANDY REISSUES

THE VERY LATEST HOT RE-RELEASES FROM THE LABEL

Stillwater L-R: Bobby Golden, unidentified bar owner, Rob Walker, Mike Causey, Bob Spearman, Sebie Lacey, Allison Scarborough, Jimmy Hall

STILLWATER – 'Stillwater'

ORIGINAL RELEASE DATE – 1977

LINE UP
Jimmy Hall – vocals, percussion
Mike Causey – guitar
Bobby Golden – guitar
Rob Walker – guitar, lead vocals on 'Rock-N-Roll Loser'
Bob Spearman - keyboards
Allison Scarborough – bass guitar, vocals
Sebie Lacey – drums, lead vocals

BACKGROUND
Here at Rock Candy we have an abiding respect for Southern rock bands, and especially Stillwater. Hailing from Macon, Georgia, this impressive seven-man outfit first came onto our radar back in the '70s when they were filmed by the BBC's *The Old Grey Whistle Test* TV show. They were playing at the local Capricorn label's annual picnic, held to showcase the record company's talent, and to celebrate the vibe of the South. The track featured was 'Sam's Jam', a masterfully massive guitar-drenched epic that sent shockwaves through the ranks of Southern rock aficionados. Some of us have yet to recover!

Formed in the early '70s and featuring a classic three-man guitar line-up, it wasn't too surprising when Stillwater signed to Capricorn, home to The Allman Brothers Band and Wet Willie among others. It was a fitting pairing and the band delivered one of the finest debut albums of the period. Hooked up with Buddy Buie, songwriter and producer for the Atlanta Rhythm Section, Stillwater recorded the album at the legendary Studio One facility in Doraville, Georgia – the studio that nurtured some of the most successful .38 Special and ARS recordings. Naturally, the band was immediately compared to many of the rising Southern rock acts, including Lynyrd Skynyrd and The Marshall Tucker Band. It wasn't hard to see why.

WHAT GUITARIST ROB WALKER SAYS
"Tom Dowd [acclaimed producer of The Allman Brothers and others] was interested in producing the band. He invited us to do a demo session at Capricorn Studios in Macon in the summer of 1974 while he was in town producing Wet Willie's 'Dixie Rock' album. Unfortunately, Tom was called away to do a high-priority production project. But we found Atlanta Rhythm Section man Buddy Buie, who was great. The three lead guitar line-up was getting popular at the time with the success of Lynyrd Skynyrd's early albums. Extended guitar solos by all three guitarists were a big part of the sound, particularly Mike Causey's standout performance on 'Sam's Jam'."

TRACKS TO CHECK OUT
This release contains a clutch of superb songs, including 'Rock-N-Roll Loser', 'Out On A Limb' and 'Mind Bender', a single that reached the US Top 50. Naturally, the album also features the near-10 minute centrepiece 'Sam's Jam'.

MORE BANG FOR YOUR BUCK
The Rock Candy CD is fully remastered and features a 12-page colour booklet, two bonus live tracks, enhanced artwork, rarely seen photos and a 3,500 word essay by *Rock Candy Mag* editor at large Malcolm Dome, including new and revealing interviews with the band.

THE WORD FROM RC BOSS DEREK OLIVER
"After seeing Stillwater's legendary appearance on *The Old Grey Whistle Test* it was clear to me that this was a group with more than just Southern rock bluster. Their vibe suggested they also listened to country rock, blues and more mainstream fare, anchoring it all with top musicianship and great songs. This is truly one of the most under-appreciated records Rock Candy has ever reissued. Incidentally, the fictional band in the rock movie *Almost Famous* was also named Stillwater. With the real band's permission, of course."

Brownsville clockwise from left: Michael Lutz, Bruce Nazarian, Henry Weck, Cub Koda

BROWNSVILLE – 'Air Special'

ORIGINAL RELEASE DATE – 1978

LINE UP
Cub Koda – vocals, guitar
Bruce Nazarian – guitar
Michael Lutz – bass guitar, vocals
Henry 'H-Bomb' Weck – drums

BACKGROUND
It's obvious that Brownsville Station are best remembered for their 1973 worldwide smash hit single 'Smokin' In The Boy's Room', a song that was reignited 12 years later by Mötley Crüe. Without question it's their signature song and, of course, is an all-time rock classic. But it's also one of those creations that, like Golden Earring's 'Radar Love', hamstrung the artist to the point where they could never quite eclipse their main achievement.

As time moved onward the band's star began to fade. Negotiating their way through a succession of record labels, Brownsville Station just couldn't recapture that initial rush of commercial success. But they weren't prepared to go down without a fight, and so by the late '70s Brownsville – having dispensed with the 'Station' part of their original moniker – signed a new deal with the giant Epic Records label. Managed by long-time confidant Al Nalli, the band finally put the past behind them and were well placed to move forward.

'Air Special' was produced by Tom Werman (of Cheap Trick, Blue Öyster Cult and Molly Hatchet fame), and was recorded in their native Ann Arbor, Michigan, using the famous Record Plant mobile studio. The album showed that the band's confidence was sky high at this point, with well-written tracks sitting in that late '70s hard rock groove pioneered by the likes of Aerosmith, Ted Nugent and Kiss. It was a really welcome shift in style, leading to an album that truly resonated with arena rock fans.

WHAT BAND MANAGER ALI NALLI SAYS
"The label president took Cub to one side and said: 'Why don't you write a song called 'Smokin' In The Boy's Room'?' Cub liked the idea of the song title, went away, wrote it, and it ended up being the last track on the 'Yeah!' album. When the record was released [in 1973] I remember getting a call from a radio station here in the States – I think it was Portland, Maine. The guy said: 'We're getting number one phones on 'Smokin' In The Boy's Room!' The next thing you know the song was selling like crazy and literally flying out the door."

TRACKS TO CHECK OUT
Brownsville's muscular rock was primed, toned and given a stadium rock makeover, gifting them a newborn sense of possibility. Tracks such as the anthemic, Kiss-like 'Taste Of Your Love', with its massive power chords; the pop rock 'Love Stealer'; and a crushing rendition of Bo Diddley's 'Who Do You Love?' helped elevate 'Air Special' to classic status.

MORE BANG FOR YOUR BUCK
The Rock Candy CD is fully remastered and features a 12-page colour booklet, one bonus track, enhanced artwork, rarely-seen photos and a 3,500 word essay by *Rock Candy Mag* writer Xavier Russell, including new and revealing interviews.

THE WORD FROM RC BOSS DEREK OLIVER
"There's no getting away from it, 'Air Special' delivered on all fronts. Brownsville was a band that was pretty much relegated to the 'Where are they now?' file until this album changed the game. Producer Tom Werman had helped to refine and define the late '70s American arena rock sound, producing many of the best-loved albums of that period. Unsurprisingly, the pairing with Brownsville produced spectacular results, giving the band a gleaming makeover that made them match-fit for the times."

Buy these albums and tons of other great releases at www.rockcandyrecords.com

ROCK CANDY PICKS

THE STUFF THAT'S GRABBED OUR ATTENTION

DEEP PURPLE 'In Rock'/'Fireball'

(RHINO)

WHAT'S THE STORY?
Vintage rockers Deep Purple return with a vinyl reissue of two of their classic albums, 1970's 'Deep Purple In Rock' and 1971's 'Fireball'. The reissues are available on lovely purple vinyl, but what's even more interesting is that both have been newly remastered from the original analogue tapes and have been cut at half speed for a better sonic experience.

WHAT REMASTERING ENGINEER ANDY PEARCE SAYS
"'In Rock' was the first album I ever bought. I'm a big fan of Purple and have been all my life, so to have this job fall in my lap was a dream come true. As far as I know, this is the first time in years that 'In Rock' has been properly remastered. It was nice to have the original tapes in my hands, and to then convert them through high-resolution machinery. I think both re-mixes have turned out really well and they both sound amazing."

ANY EXTRAS?
No. They may be on purple vinyl, but these pressings are still just clones of the original UK releases. It's interesting to note, though, that this version of 'Fireball' has the same tracklisting as the original 1971 UK album that included 'Demon's Eye'. The track was replaced by 'Strange Kind Of Woman' on original American, Canadian and Japanese pressings..

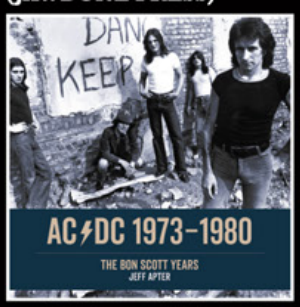
HIGHLIGHTS
'Child In Time' from 'In Rock' sounds especially potent. Ritchie Blackmore's guitar solos are sharper than ever and Ian Gillan's vocals will pop your eardrums! Ian Paice comes into his own during 'Flight Of The Rat' from the same album. And Roger Glover fans will enjoy how powerful his manic bass runs now sound on the title track from 'Fireball'. These are essential albums that sound better than ever.

Xavier Russell

AC/DC 1973-1980: The Bon Scott Years

Jeff Apter

(JAWBONE PRESS)



WHAT'S THE STORY?
C'mon, you really need to ask? For long-standing, dyed-in-the-wool fans of the band, Bon Scott's era remains the cause of both fascination and celebration. Australian writer Apter is well-placed to tell the band's story in all of its sweaty, booze-drenched, sleazy glory. He approaches events chronologically, illustrating each year with some terrific shots.

WHAT AUTHOR JEFF APTER SAYS
"My first encounter with AC/DC... was at the Haymarket in Sydney, in late January 1977... My underage buddies and I couldn't talk our way into the gig – even though someone had slipped us the name of the guy on the door – so we soaked up AC/DC's rock'n'roll firestorm while slouching around on the street outside the venue. Fortunately, they played so loud that it didn't really matter."

BEST BITS
There have been a huge number of books on AC/DC, so the question is, what can Jeff Apter bring to the party that's fresh and revealing? Well, for a start he's worked with the band's former bass player Mark Evans [1975-77] on his memoir, and has also ghosted the autobiography of AC/DC's one-time manager Michael Browning, so he has an insight into the inner workings of the band that some other authors do not. And by beginning his story early – the eagle eyed among you will note that Scott didn't join until 1974 – he gives a good account of the roots of the boogie riot that was to follow. Then comes a nice mix of detail and appreciation, and some eye-watering pics.

DOES IT HIT THE SPOT?
Yes it does. Because as fans will already know, the story is a great one, filled with the bad behaviour that Bon Scott wrote about and that made his songs so authentic. Even if you've heard some of the tales before, the format of the book means that Apter is soon moving on to the next one. We know how the story ends, for Bon at least, and by sticking to the facts and the quotes, Apter renders the tale well: "He looked fantastic," said Angus of the last time he saw Scott. "He had it all ahead of him."

Jon Hotten

RUSH 'Hemispheres 40th Anniversary Edition'

(UMC)

WHAT'S THE STORY?
This is a lavish 40th anniversary edition of the Canadian trio's sixth studio album, Rush's last old-school 'prog meets hard rock' offering. It wasn't an easy album to make. The band went into Rockfield Studios in Wales in June of 1978 with nothing prepared. And closing nine-minute instrumental 'La Villa Strangiato' took longer to record than all of 1975's 'Fly By Night' album. No matter. Working with longtime producer Terry Brown Rush still managed to conjure up a classic.

WHAT GUITARIST ALEX LIFESON SAYS
"'Hemispheres' was one of our most challenging and demanding records to make. From its inception in a Wales farmhouse, where it was written over a four-week span, to the very difficult mixing sessions in two London recording studios, it stands as a key transitional album in Rush's long recording history."

ANY EXTRAS?
There's a veritable box full if you buy the Super Deluxe Edition. Two CDs, three heavyweight vinyl discs, a Blu-ray, a 40-page hard cover book, replica tour programme, poster, sticky pass and iron-on patch – all in a box with new artwork from original designer Hugh Syme. The set contains a 2015 Abbey Road remaster of the original album, a live disc of the band's June 1979 Pinkpop performance in Holland (although the version of '2112' hails from a 1978 Tucson show after the Pinkpop engineer forgot to press the record button), a Blu-ray with a 5.1 remix of the album and four promo videos.

HIGHLIGHTS
There's not a duff track on the original album, which now sounds better than ever. The 18-minute-plus opening song 'Cygnus X-I Book II: Hemispheres' picks up where 'Cygnus X-I Book I: The Voyage' from previous album 'A Farewell To Kings' left off. It would be Rush's last side-long suite. Side two's three tracks are all corkers too. The groove-laden 'Circumstances' pointed to a new direction, 'The Trees' mused on political manoeuvring via a forest-based allegory, and 'La Villa Strangiato' is still the band's best instrumental.

Jerry Ewing

WHITESNAKE 'Unzipped – Acoustic Adventures: Unplugged In The Studio & Live On Stage 1997-2015'

(CAROLINE)

WHAT'S THE STORY?
As explained by the mouthful of a title that this box set carries, this is Whitesnake (essentially David Coverdale) being far less thrusty and much more reflective. While many of the recordings date from late(ish) in the Snakes' career, a good number of songs are reworkings of tunes from Cov's perceived golden period. There are five audio CDs here. The first is Coverdale's favourite love songs, the second features David and guitarist Adrian Vandenberg doing an 'Unplugged' in Tokyo back in '97, the third and fourth are the same deal across the world with either Vandenberg or Doug Aldrich in tow, while the fifth offers 25 previously unreleased acoustic demo ideas. And there's a sixth disc, a DVD featuring the '97 Tokyo performance, a 2008 show in New York and various other 'video bootlegs'. A bumper package...

WHAT DAVID COVERDALE SAYS
"I sincerely hope to perform these songs for you one day in an agreeable venue, where we can be 'Up Close & Personal.' These songs are some of the most personal I've been involved with through my almost five decades as a professional musician, singer and composer..."

ANY EXTRAS?
CD1 includes instrumental bonus tracks 'Wherever You May Go' and 'Love Is Blind', while 'Starkers In Tokyo' features an acapella version of 'Only My Soul' and an excerpt of 'Fool For Your Loving'. The DVD features 'Purplesnake's 'Forevermore' video and a 'one on one' with David and Adrian, while there's also a 60-page hardback booklet and a book of lyrics of the songs on the first CD...

DOES IT HIT THE SPOT?
If you believe Coverdale can be one of the finest blues-flecked and emotional vocalists out there when he stops thinking about sex for five seconds and focuses on love, then this is a blast. There are a mind-boggling 96 tracks here, and Cov is pretty consistent in both his delivery and his song quality throughout.

Howard Johnson

Photos: Getty Images/Jorgen Angel/Redferns; Getty Images/Richard E. Aaron/Redferns

THE INSIDE TRACK

TESTAMENT LEAD VOCALIST CHUCK BILLY GOES DEEP INTO HIS LOVE OF CLASSIC BRITISH ROCKERS UFO

"I LOVE TALKING ABOUT this band, because they mean so much to me. I first got to hear UFO when I was 12 or 13 years old. Someone who was a little older than me and who was into metal lived down the street. He played me the 'Phenomenon' album and I was hooked straight away. I'd never come across such a great sounding band before, but maybe that was because I'd never come across Michael Schenker before! When I listened to what he was doing on the guitar he instantly became my hero. I wanted to be a guitarist myself, so it's understandable that I fell in love with what he was doing. Nobody sounded like Michael and nobody looked like Michael.

"I'M VERY particular about the era of UFO I enjoy. Those guys had a golden period, from 'Phenomenon' in 1974 to 'Obsession' in 1978. The five studio albums they recorded during that period were the soundtrack of my youth. Of course, most old-school UFO fans believe the classic line-up was the one that came together for 'Lights Out' in 1977; Michael Schenker on guitar, Phil Mogg on vocals, Andy Parker on drums, Pete Way on bass, and Paul Raymond on guitar and keyboards. That was also the line-up that recorded the 'Strangers In The Night' double album in 1978 [released in 1979], one of the all time great live records. I can't remember exactly when I first saw UFO live, but I know that it was in the Bay Area sometime in the '70s. I've seen them a few times since, though, and they're always very exciting.

"FOR ME it's all about that classic period. I'm not saying the band has never done anything worthwhile with other line-ups. That would be unfair, because there are some good moments on [1980's] 'No Place To Run' when Paul Chapman replaced Michael, as well as on 'Mechanix' [from 1982], an album that featured [guitarist and keyboardist] Neil Carter. But for me nothing comes close to the classic UFO. When the Schenker/Mogg/Way/Raymond/Parker line-up reunited for 1995's 'Walk On Water' album I was really excited. It was a shame the reunion didn't last very long.

"MY BAND Testament has been lucky enough to play at festivals around the world when UFO have been on the bill, so I've met Phil Mogg and Pete Way a few times. They've always been so nice and they're true gentlemen. Sadly, we never seem to get the opportunity for a lengthy chat, because UFO fly in and fly straight out again. I've met Michael Schenker as well – both the drunk Michael, and the now-sober Michael – and I've always found him to be both polite and generous with his time. I'm not much of a talker at the best of times, but when I'm around Michael I'm very careful not to come across as a fawning fanboy – even though that's what I am! He helped define my musical life growing up, so I can't help but be awestruck in his presence.

"UFO WAS never a massive band in the San Francisco area. It was only after 'Strangers In The Night' that they got to play at events like Day On The Green. That never mattered to me. UFO is *my* band from those times. They showed you could rock as hard as anyone else on the planet, and yet do it with a sense of melody and individuality. Have I tried to emulate them in Testament? There's obviously an influence in there somewhere, but I'd never dare suggest we as a band could ever come close to matching what they achieved. And now it's all about to end with their last tour coming up in 2019. I *have* to see them one last time. Is it too much to hope that Pete Way and Michael Schenker might appear with them on a stage again? That would be phenomenal!"

Chuck Billy interview by Malcolm Dome. Photos: Getty Images/Jorgen Angel/Redferns; Getty Images/Ebet Roberts/Redferns

THE ALL-TIME CLASSIC – 'STRANGERS IN THE NIGHT' (1979)

"For me this album represents the high spot of the greatest era in the band's history, the moment when everything gelled together perfectly. To be honest I could have chosen any of the studio albums from 'Phenomenon' to 'Obsession'. But this double live LP shows the band in their natural environment and gives the songs just that little bit more bite. I know that Axl Rose wanted 'Appetite For Destruction' to sound as raw and as powerful as 'Strangers In The Night'. And who can blame him? This is one of the best live albums ever recorded, and is actually something of a UFO 'Best Of' compilation as well. It still sends shivers down my spine every time I play it."

THE ONE FOR CONNOISSEURS – 'PHENOMENON' (1974)

"I have to go for 'Phenomenon', because this was the album that introduced me to UFO, as well as the album where the rock world suddenly picked up on Michael Schenker. I really loved the artwork, with that hovering flying saucer, but it was the strength of the songs and the musical performances of the four band members that made this record a massive leap forward from where UFO had been before. This is where they found their focus and developed a vision of what they wanted to be. They made UFO sound really exciting. I'd never heard anything like it before, and 'Phenomenon' still impresses me to this day. Of course UFO would go on to make more successful albums, but this is special because it really got the ball rolling. 'Phenomenon' is the album that made everything else possible."

THE ONE TO AVOID – 'UFO 1' (1970)

"I could have chosen either of the band's first two albums for this category, because the truth is that neither of them are very good. In the end I opted for the band's debut. It feels like the work of a group that doesn't know what it wants to do or what it wants to be. They seem stuck in some sort of weird psychedelic rut, a hangover from the '60s. I wouldn't be so disrespectful as to tell people never to listen to this album. But if you're a UFO fan from that golden era of '74 to '79, then you'll be shocked how little the band has to offer here. Nothing that I love about UFO is audible here, and if you play 'UFO 1' back to back with, say, 'Phenomenon', you'll be hard pushed to believe it's the same band. This album does feature a different line-up [including Mick Bolton on guitar], so of course it *isn't* the same band. They were clearly floundering here. The songs are disappointing and the musicianship is lacklustre."

BEST FILM – *UFO – LIVE LONDON 1975 1977*

"There's a lot of great footage of the band in action during the mid-1970s, which you can find on YouTube. I've chosen this particular piece that's about 40-minutes long because I only came across it very recently. There are two separate live performances. The first one looks like it was from sometime around 1975 [with Danny Peyronel on keyboards], while the second seems to be from '77 when Paul Raymond was onboard. I can't tell you much about *where* any of this was filmed, but watching it really gives you a great idea of what UFO could do onstage in their heyday. Michael Schenker is playing brilliantly and the whole band is on fire. I'd love to have been able to say I was there for these gigs. Still, at least the miracle of the Internet allows me to see for myself what UFO were like back then. I'd recommend this to anyone who's a fan."

THE RARITY – 'WALK ON WATER' (1995)

"It's hard for me to pick an album for diehards, but I'm going for 'Walk On Water' because it was overlooked by a lot of people when it first came out. This was the classic UFO line-up together again after a long absence, and although the reformation didn't last too long, this album proved that they were as brilliant as ever. Phil Mogg's vocals are just stunning on this album and Michael Schenker is right in the groove with his guitar playing. This release makes you realise that there's something very special about the classic UFO. There's a strong bond between all those guys that you can't beat. 'Walk On Water' deserves much more attention than it gets."

THE INSIDE TRACK

Pete Way (left) and Michael Schenker live in 1978, the classic era.

CHUCK BILLY'S UFO PLAYLIST

'ROCK BOTTOM'
(from 'Phenomenon', 1974)
"When I was growing up I seemed to hear this song at every party I ever went to. It became part of my youth. Michael Schenker's guitar solo grabs me every time and the main riff is simply brilliant. This was the first UFO song I tried to learn to play on guitar and I never tire of listening to it, whether it's the studio version or the live recording from 'Strangers...'"

'LIGHTS OUT'
(from 'Lights Out', 1977)
"This never fails to get me moving. It's a real foot tapper, and once it's in your head you'll never want to get it out. As far as I'm concerned, this is the song that elevated UFO into a league of their own. I've sung it live myself, and while I'd never claim to be able to do it justice in the way Phil Mogg does, it always makes me feel closer to the spirit of UFO when I try to sing it my own way. This song is pure class from start to finish."

'DOCTOR DOCTOR'
(from 'Phenomenon', 1974)
"Yes, yet another one from *that* album. But who could argue with me for including this? 'Doctor Doctor' has become not just a great UFO song, but also a classic hard rock anthem. The chorus is just amazing, and the way Michael Schenker and Phil Mogg work together on this tune is a real eye opener. As soon as it starts it lifts your spirits and you immediately appreciate that you're listening to something unique. There's a reason why Iron Maiden have used 'Doctor Doctor' as their intro music for so long!"

'LOVE TO LOVE'
(from 'Lights Out', 1977)
"Everyone knows UFO for the power of their hard rocking songs – and rightly so. But this number shows how they could also perform a ballad and make it believable. This is a great love song, where Michael Schenker showcases his softer side and proves he's capable of different things. The lyrics are interesting to read too, but it's better if you let Phil Mogg sing them to you and put his own stamp on them. I love the way UFO produced such a great song when it could so easily have ended up totally sappy."

'MOTHER MARY'
(from 'Force It', 1975)
"UFO were always able to generate different moods in their songs, and this is a great example of that ability – a tune that starts off slowly and is then allowed to grow. Whatever type of music UFO were tackling, they made it work for them – and that's what sets them apart. They know you need light and shade in your music. And check out those great harmonies too."

TRACKS TO AVOID

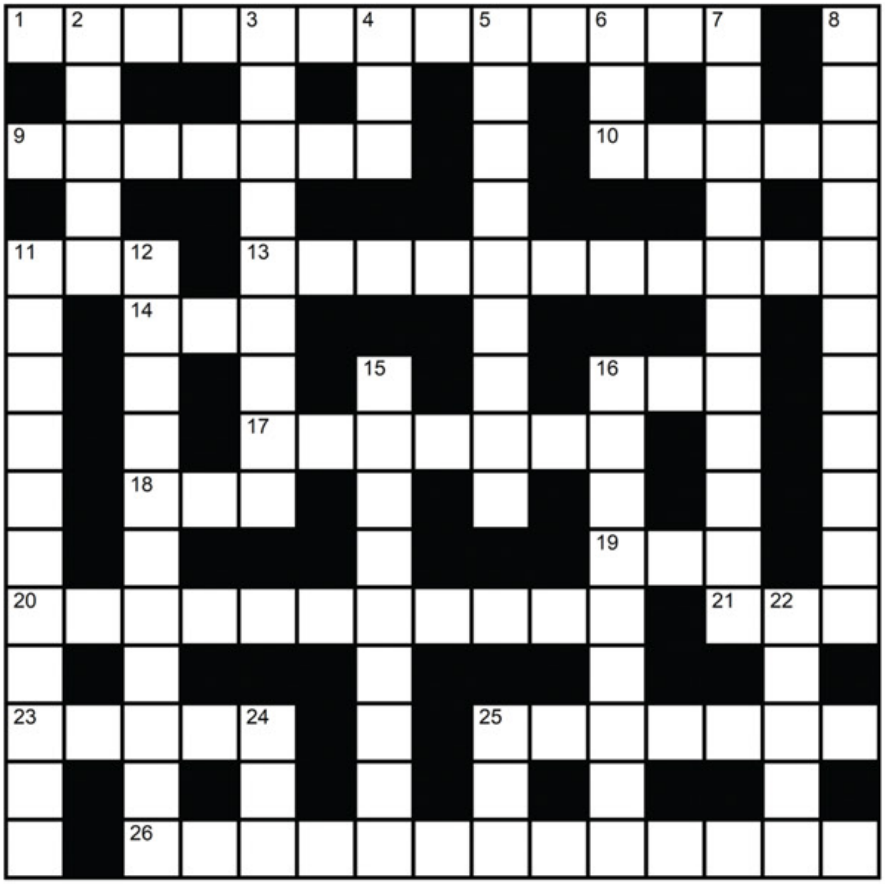
ANYTHING OFF 'UFO 1' (1970)
"Sorry, but this isn't what I want to hear from UFO. You can pretty much sum this up as bad psychedelia – a failed experiment. I honestly can't find anything to like about any of the tracks on this album."

ANYTHING OFF 'UFO 2: FLYING' (1971)
"The same story here. This is UFO before they knew what they were doing. You can almost hear them desperately trying to find a reason to exist. All bands need to find their feet, but there isn't anything interesting for me here."

Photos: IconicPix/George Bodnar Archive; IconicPix/Alex Solca

CROSSWORD

Will you beat it or be befuddled by it? Sit up straight at the back. It's the *Rock Candy* crossword...



The *Rock Candy* crossword is compiled by former *Kerrang!* writer **Jason Arnopp**, whose book *From The Front Lines Of Rock* gathers the highlights from his career in journalism. Featuring vintage interviews with the likes of Iron Maiden, Metallica, Kiss, Guns N' Roses, Bon Jovi and Queensrÿche, it's out on Kindle via Amazon sites worldwide or can be bought direct from Arnopp in several formats, via **payhip.com/Arnopp.**

1 ACROSS: JUDAS PRIEST

3 DOWN: QUEENSRŸCHE

16 ACROSS: AEROSMITH

8 DOWN: PAT BENATAR

ACROSS

1 Judas Priest didn't turn into pumpkins back in 1980. Not when they were 'Living ----- --------'. (5,8)

9 The title of Wrathchild America's 1989 debut, '-------The Walls'. (7)

10 Lita Ford gave out clear – if harsh – instructions on her 1983 cut '--- For -- Only (Black Widow)'. (3,2)

11 Sadly departed guitarist --- Galley, formerly of Whitesnake and Phenomena. (3)

13 This legendary underground LA band unleashed 'Fire Power' in 1979. (4,7)

14 Hanoi Rocks said they only needed '--- And Gasoline' to get them through the night. (3)

16 The emotional closer on Aerosmith's excellent 1979 album, 'Night In The Ruts'. (3)

17 In a bid to stay healthy back in 1982, Krokus sensibly decided to indulge in '--- ---- At A Time'. (3,4)

18 The girl from Heart or the girl from Hellion. (3)

19 1988 saw Girlschool taking at stab at the Sweet classic 'Fox On The ---'. (3)

20 Pink Floyd might have been numb on this 1979 classic, but at least they were relaxed about it. (11)

21 Danger Danger guitarist Andy Timmons went on to release a ludicrously titled instrumental solo album '---X-Tacy' in 1994. (3)

23 Iron Maiden heading for the hills at top speed. (3,2)

25 Zeppelin claimed that *The Song* ------- *The Same* on their epic 1976 film. (7)

26 All together now, Saxon fans... "She's got ------ ----------'. (6,2,5)

DOWN

2 See 24 Down.

3 Queensrÿche tried to incite a riot on this track from 1986's 'Rage For Order'. 'Chemical Youth (We Are ---------)'. (9)

4 Could be Hunter. Could be Astbury. (3)

5 Dio might have found it embarrassing to be '----- In The ----' back in 1987. (5,4)

6 'In --- We Trust' said Stryper in 1988. Well of course they did! (3)

7 AC/DC were always nice to their pets, as 'Givin' --- --- - ----' clearly proves. (3,3,1,4)

8 Pat Benatar covered this John Mellencamp song on her 1979 debut album, 'In The Heat of The Night'. (1,4,1,5)

11 Much-respected drummer long associated with Bryan Adams, but who has also occupied the drumkit for The Cult and Alice Cooper. (6,5)

12 1981 solo album from one-time Whitesnake guitarist Bernie Marsden. '---- -- -- ---'. (4,2,2,3)

15 A classic from Mogg and Schenker to open UFO's 1975 opus 'Force It'. (3,2,4)

16 Surely Slade produced the best Yuletide song ever in '---------- Everybody'. (5,4)

22 Back in 1972 Rick Springfield delivered 'The Ballad Of ----- Goodbody' on his debut album 'Beginnings'. (5)

24 & 2 Down Canadian rockers Harlequin made '--- ----- Move' in 1982. (3,5)

25 The Brazilian music festival Rock In --- that kicked off in 1985. (3)

For answers go to our website *www.rockcandymag.com*

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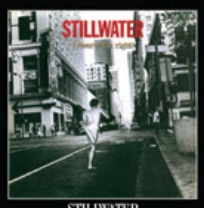
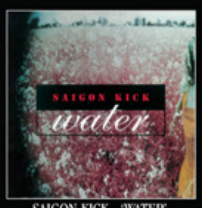


STILLWATER
'I RESERVE THE RIGHT'

BROWNSVILLE - 'AIR SPECIAL'

SAIGON KICK - 'WATER'

SAIGON KICK - 'THE LIZARD'



SAIGON KICK - 'WATER'

LOVE/HATE - 'WASTED IN AMERICA'

Y&T - 'EARTHSHAKER'

Y&T - 'BLACK TIGER'

Y&T - 'MEAN STREAK'

AXIS - 'ITS' A CIRCUS WORLD'

HOTEL - 'S/T'

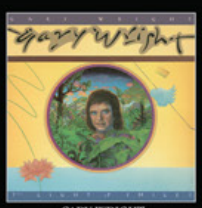
HOTEL - 'HALF MOON SILVER'

SHELTER - 'FIRST STOP'

JETBOY - 'FEEL THE SHAKE'

DOKKEN - 'BEAST FROM THE EAST'

GARY WRIGHT
'THE DREAMWEAVER'



GARY WRIGHT
'THE LIGHT OF SMILES'

BAD ENGLISH - 'S/T'

MAHOGANY RUSH - 'LIVE'

FRANK MARINO - 'WHAT'S NEXT'

FRANK MARINO
'THE POWER OF ROCK AND ROLL'

FRANK MARINO - 'JUGGERNAUT'

RIOT - 'FIRE DOWN UNDER'

SHADOW KING - 'S/T'

ALANNAH MYLES - 'S/T'

D'MOLLS - 'S/T'

LILLIAN AXE - 'S/T'

LILLIAN AXE - 'LOVE + WAR'

WARRANT - 'CHERRY PIE'

WARRANT - 'DIRTY ROTTEN FILTHY STINKING RICH'

COMING SOON

AVIATOR - 'S/T'

GODDO - 'S/T'

GODDO - 'WHO CARES'

GODDO - 'AN ACT OF GODDO'

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